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**Some Early
Musical
Recollections
of
G. Haddock.**





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SOME EARLY
MUSICAL RECOLLECTIONS
OF
G. HADDOCK.





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G. Haddock.

**Some Early
Musical
Recollections
of
G. Haddock.**

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1906.

To the
Memory of my dear old friend,
Henri Vieuxtemps.

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PREFACE.

FOR any defects in literary style in my "Recollections" I claim my readers' kind indulgence ; also, I cannot always vouch for exact dates, as it has been my custom to keep very few programmes or press-notices. Several letters from artists I find, after all these years, still in my possession, but scores, from time to time, have been annexed by autograph collectors. From those I still have, I may have occasion to quote.

It is possible that there may be many little inaccuracies in one's recollections, which date back three-quarters of a century, as one's memory, at times, is not infallible. Indeed, it was never my intention to put my thoughts to paper ; but it has been my good fortune, throughout a long life, to be the participator—either as principal or otherwise—in so many events which have made musical history, that I have relented. The prime movers in these have been artists of exceptional calibre, who have left on everything they touched an indelible mark. In speaking of them to the present generation, I have, at last, somewhat reluctantly, given way to frequent solicitations.

I do not doubt the telling some of the events will cause me pleasure, but, in the

PREFACE.

majority of cases, the pleasure will be tinged with a sadness when I remember that, amongst all the principal performers who appeared on the platform, I am the sole survivor left to tell the tale.

SOME EARLY
MUSICAL RECOLLECTIONS OF G. HADDOCK.

I.

LOOKING BACK.

LOOKING back upon a long and busy life—a life which has been devoted to the cause of a well-beloved art ; a life which has had its days completely filled by arduous work, but work which has been ever a labour of love—it is interesting to trace, step by step, the development of music in my native county.

As I sit and think of the humble beginnings in the old coaching days of my boyhood, when the performances took place in such modest quarters, and trace their development to the achievements in to-day's great concert rooms, attended by audiences of 4,000 instead of by those, in past years, of little more than as many hundreds, it is very interesting to contemplate, in the mind's eye, the evolution of these events.

And yet I do not know that things have altogether improved : certainly those who attended the musical gatherings in Leeds 60 or 70 years ago could not, for enthusiasm, be excelled to-day, if, indeed, they could be at all approached.

Going back to the old days, before the present powerful locomotives and comfortable

Amateur
Enthusiasts
of the
olden times.

railway carriages made travelling so rapid and easy, musical enthusiasts thought nothing whatever of walking 12 or 15 miles in order to hear a musical performance, and, after discussing, at some favourite house of call, its merits and demerits, would walk back again to their own district ready to start their daily work in the mill at 6 a.m.

Certainly, in the quality of the programmes, as well as in the finish and excellence of the performances, the musical concert of the present day is the result of a steady improvement upon that of the early part of the last century ; but, although the love of music in the amateur audience is wider, it certainly is not so deep.

Early
Quartet
Meetings in
Leeds.

Take, for instance, the highest form of musical art—that most perfect of all musical combinations, the string quartet, how is it flourishing in Leeds at the present day ? And, supposing a fine quartet party were to pay Leeds a visit, how would it be supported by our musical dilettanti ? Yet, in my young days, there were, at least, a dozen houses of our first and most influential families at which weekly quartet meetings were held, these being the principal recreations for the winter months. Possibly things may have improved, but certainly not from a musical point of view, especially when the growth of the population of Leeds is considered.

Another retrogression, in my opinion, is shewn in the quality of the solo artist. Half a century ago we had with us, at one time, the following remarkable array of violinists—each a veritable giant in his own sphere—Spohr, Molique, Vieuxtemps, Sivori, Ernst, Joachim, Wieniawski, de Beriot, Ole Bull, and hosts of others.

All, excepting my friend Joseph Joachim, are gone. Who have come to take their places?

Of pianists I have met, I could give an equally remarkable list, including Liszt, Rubinstein, Von Bulow, Thalberg, Chopin, and many others, not one of whom is now with us. Even in these days of advanced pianoforte technique, where do we find such men who were at once of such colossal height as they, as well as such voluminous writers for the development of their own instruments?

With vocalists the same thing is equally true, and I have only to mention Grisi and Pasta, Alboni and Trebelli-Bettini, Mario and Tamburini, Lablache and Formes, to have many other names of this wonderful past musical period recalled to me, proving the foregoing statement to be a fact.

The same may be said with regard to the great creative musicians, and, indeed, it appears to apply alike to all musicians with the sole exception, perhaps, of the orchestral conductor; and here an immense change is

apparent, which is responsible for what I stated at the beginning of this chapter as to the quality of the programme and the finish and excellence of the performance.

Early
Conductors'
Methods.

In my early orchestral days there was absolutely no conductor, the baton being, at that time, unknown. Instead, it was the leader of the orchestra, who alternately played with the band and beat time with his fiddle bow, occasionally emphasising the first beat of the bar by a stamp of the foot, thus having a very limited control over the players. In addition to this, the musician who acted as the leader of that time was certainly not the widely-cultured musician of the present-day conductor, who, instead of playing any one individual instrument, plays upon the whole orchestra, using it as a pianist does the keyboard, in order to make it the medium of his interpretative powers.

Possibly it may be the case in more things than music ; and I cannot help thinking, when I look back at what has been and observe what now is, that there are two very necessary qualities lacking in the work of to-day, be it art, statesmanship, or commerce, and these are enthusiasm and thoroughness.

II.

EARLY LIFE.

I WAS born near what was then the pretty village of Killingbeck, on the north-east side of Leeds, at my father's house, a combination of country residence and farm. Up to the time of his coming to Leeds, my father had lived at the village of Boltby, a few miles from Thirsk and the Hambleton Moors, having been born in the middle of the 18th century, at Water Hall. All the members of my father's family were fond of music, and, like others in the neighbouring village, played instruments in order to join in the church service, there being no organs in those days. My father's instrument was the oboe, and it was said that, as an amateur, he quite excelled in its performance. It was at Water Hall that my eldest brother, Thomas, was born. At a very early age he was taught to play on a little violoncello that was made for him in the village, and at ten years old was able to join my father in the Sunday services.

A few years later, my father came to reside near Leeds, where I was born in 1823. My brother having, in the meantime, made considerable progress on the violoncello,

**My Father
comes to
Leeds.**

displayed great musical talent, and it was suggested that he should be sent to London to be placed under Robert Lindley, at that time the greatest living violoncellist. This was in the time of the old coaching days, when it required weeks to prepare for such a journey. After an absence of two or three years in London, he returned home and occupied the position of solo and principal violoncellist at all the concerts of the musical societies in the North of England. He was a most refined player of classical music, excelling in quartets and all forms of chamber-music.

The influence of my brother was greatly felt in musical matters in Yorkshire, as will be imagined, for he instituted the "Chamber Concert" here, at which was heard, for the first time in England, various string quartets of the great masters. It was at his Leeds concerts that Beethoven's quartets were first performed in this county, and, in many instances, at a later date, the works of Mendelssohn and others were also presented for the first time in England, the German publishers having instructions to send them direct to him as soon as published. In many cases copies of such works came to Leeds even before reaching London. He was also the means of the greatest executants visiting Leeds to play at these concerts.

He was the eldest, while I was the youngest, in our musical family, and it was, perhaps,

only natural that I should show a liking for the art which so rapidly developed. At that time all the great players who visited Leeds were sure to be guests of my father, at whose house a portion of every day was spent in playing chamber-music, and on these occasions I remember seeing and hearing the great ones of that period, players who were famous even in that wonderful age.

My brother frequently joined Paganini, de Beriot, and other great violinists in quartets, and later had the honour of meeting Mendelssohn and playing with him his fine duet-sonatas for piano and violoncello.

There were also J. W. Thirlwall, J. D. Loder, Monsieur Rudersdorff, Madame Filipowicz, an accomplished violinist (a pupil of Spohr), and her husband, a Colonel in the Polish army, but a refugee from his country during troublous times.

Monsieur Filipowicz, although an amateur, was an excellent musician. The Norwegian, Ole Bull, Signor Bigot, an Italian dancing master, and many others were regular visitors.

So, before I commenced the study of the violin, I was quite familiar with passages from various quartets, from having heard them played so frequently.

Boys were not so precocious in those days as they are now, and I did not possess my first violin until I was eight years old, and even then received no regular instruction.

Distinguish-
ed Musical
Visitors to
Leeds.

My brother, the violoncellist, gave me a few lessons, but it was not until a year later that I began to study regularly.

First Violin
Lessons.

My first teacher was R. A. Brown, a professor of music in Leeds, and, subsequently, I studied under J. Bywater. This fine, but forgotten, musician was a native of Leeds, and occupied the first position in Yorkshire as a solo violinist and leader. He was a pupil of Spagnoletti, at that time the leader and conductor of the Royal Italian Opera in the Haymarket, London. He was considered a fine and brilliant player, possessing a wonderful tone, great execution, and a remarkable memory. I shall have more to say about him later.

Dr. Wesley
comes to
Leeds.

In addition to what my brother was doing for chamber concerts, music received a further impetus when Dr. Samuel Sebastian Wesley was appointed organist at the Leeds Parish Church, in the days of the good vicar, Dr. Hook. Dr. Wesley was then in his prime, being about 35 years of age, and he had already attained to the very highest fame as an organist and composer. It was not surprising, therefore, that Leeds music-matters soon felt his influence, and, under his direction, the Parish Church services speedily attained to a high state of perfection.

Organists and lovers of music generally flocked from all parts to hear the service, also to listen to Dr. Wesley's beautiful organ

playing, for, not only were his extemporaneous fugues and voluntaries marvellous creations of power and genius, but they were also examples of great execution and variety of tone production.

I had frequent opportunities of hearing Dr. Wesley play on the Leeds Parish Church organ, from which I derived great pleasure.

Very soon after Dr. Wesley was settled down in his new appointment, a movement was started to form a Leeds Choral Society, with Dr. Wesley as conductor. Accordingly, a committee of gentlemen, resident in Leeds, was selected to superintend its formation. Leeds was very fortunate, at that time, in possessing a great number of instrumentalists, who made a point of attending regular, weekly practices of instrumental music, when meetings were held at various places in the town, whilst a practice of glees and madrigals was also regularly held.

It was, therefore, arranged to invite the instrumentalists and vocalists to the new society, the first practice of Handel's "Messiah" being held in the schoolroom of St. John's Church, in Wade Lane. The band and chorus, although not numerous, was effective. Mr. R. A. Brown, my first instructor, was appointed leader : he was a very fair violinist, and a talented, all-round musician. I was allotted a second violin in this orchestra, and I remember, as though it

**First
Orchestral
and Choral
Meetings.**

were but yesterday, instead of seventy years ago, the impression it made upon me when I had my first orchestral experience—the richness given by the 'cellos and double-basses and the colour contributed by the wind instruments and drums—whilst the addition of the chorus seemed to me at that time colossal.

Our chamber-music evenings were carried on regularly at my father's house under my brother's guidance, and, although I had become familiar with the early quartets of Beethoven, Mozart, Haydn, &c., yet, in attending the meetings of the new orchestral and vocal society, the effect was of a new nature, the breadth of tone, the rich harmonies, the dignity and grandeur making me ever more and more enthusiastic.

Musical societies were certainly very different in those days from what they are now, but I thought the effect produced prodigious, and was very proud to play my modest second violin part. Many new members were imported into the society, and subsequently the Committee arranged for the meetings to be held in the Music Hall in Albion Street.

Dr. Wesley, although undoubtedly a genius as a musician and organist, was not by any means a good conductor. On practice-nights he appeared to suffer from nervous excitement and irritability ; his occasional eccentricities

in changing the tempo militated frequently against the perfect rendering of the music. He ultimately resigned ; but matters did not improve very much when, through the influence of one or two members of the Committee, Mr. Edward White, a professor residing in Wakefield, and, I believe, a Royal Academician, was appointed. Mr. White, however, did not appear at all qualified for the position, and the constant bickerings between the conductor and the leader finally led to his resignation also.

I began at this time to take part in quartet work, in addition to playing at orchestral concerts given in the Music Hall. Passionately devoted to music and my violin, I gave up all spare time to practice. I could now play fairly difficult music, including many solos ; but when fourteen years of age, my parents informed me they did not wish me to follow the musical profession, especially as a violinist. I may say that I had taken lessons for a couple of years on the piano from a Mr. Barnett, considered a good professor of music, and, at that time, organist of St. Mark's, Woodhouse. Many reasons were urged against my following my favourite form of study, and it was ultimately decided that I should leave it for the study of the law, and arrangements were made with a solicitor in Leeds, whose office was situated in Briggate.

**My First
Quartet and
Orchestral
Experience.**

The love of music, however, pursued me there, and clients used frequently to come into the office to find me playing the violin for the clerks instead of attending to my legal duties.

As it thus became evident that I had no inclination for the law, it was eventually decided that I should resume my musical studies with Mr. Bywater.

III

FIRST LEEDS CHAMBER CONCERTS.

WALTON'S Music Saloon in South Parade was built about 1837, and was originally intended solely for concerts of chamber-music. It was built for a Mr. Emanuel Walton, who was a professor of singing, his residence being in Park Row, almost opposite South Parade.

He was a good vocalist with a pure tenor voice, and was highly appreciated as a teacher, occasionally appearing himself as a public vocalist. The principal room in Mr. Walton's building held about 400, and was in every respect suited to the purpose for which it was built, viz., the performance of chamber-music.

This building was afterwards the Mechanics' Institute, until they removed to their present home in Cookridge Street, when it became the headquarters of the Young Men's Christian Association, until it was, quite recently, demolished (1904).

It was here, however, before 1840, that series of the first Leeds Chamber Concerts were given by my brother Thomas. These concerts were memorable in more ways than one ; but principally because they served to

**First
Quartet
Concerts.**

bring before a Leeds audience, for the first time, the quartets of Beethoven, Haydn, Mozart, and Onslow.

These works I had played frequently at my father's house, by which means they had become quite familiar to me.

Ole Bull.

At the first concert of this series Ole Bull, the Norwegian violinist, played the first violin part in Beethoven's quartet in F major, op. 18, No. 1, and Mozart's quartet in G. He was supported by J. Bywater as second violin, R. A. Brown viola, and my brother violoncello. Ole Bull also played two violin solos, the first being his own brilliant Fantasia on "St. Patrick's Day," and the second Paganini's "Di Tanti palpiti."

I could say much about this extraordinary Norwegian, but most of it might be read as gross exaggeration. Certainly, as a sensational player with the most astounding technique, and with his wonderfully fine, commanding presence and strong personality, there is no one of the present day who could bear comparison with him. The stories which used to be related of him at my father's house of the period when, at six years of age, he would stand in a field before a group of bluebells imagining he heard them ring and pretending to accompany them with two pieces of wood held as a violin and bow ; and again, of a later period, when he had left home and being stranded in Paris, with all his belongings

gone and no engagements for the evening, he wandered for days, a prey to want and despair, and ended by throwing himself into the Seine in the hope that death would release him from his sufferings. A little later, after the tide of success had turned in his favour, he had the honour of being presented to the King of Sweden. It is well known that the King had a strong feeling against Norwegians, as they had obstinately refused to be united with Sweden under his despotic rule. At this interview, His Majesty let fall some expressions which wounded the pride of the great violinist, who was an ardent patriot.

"Sire," said Ole Bull, drawing himself up to his full height and looking the King straight in the face, "I have the honour to be a Norwegian."

The King was somewhat startled and, for a moment, returned the artist's fierce glance, then suddenly relaxing his features, he allowed a pleasant smile to curl his lips as he replied, "Well, well, I know you damned sturdy fellows," and he afterwards bestowed upon Ole Bull the order of Vasa.

There is no doubt that hearing such anecdotes as the foregoing and then meeting the artists themselves only served to interest me more and more in all things musical.

At this concert the vocalist was Miss Sykes, of Brighthouse (afterwards Mrs. Sunderland, the famous "Yorkshire Queen of Song.")

At this time she would possibly be about 16 years of age, but even at that early period her voice was a fine soprano of considerable purity and strength, whilst she sang in perfect tune and possessed remarkable powers of expression. Her contributions, if my memory serve me rightly, were "Wise men flattering," from Handel's "Judas Maccabaeus," and "The Captive Greek Girl," by Hobbes.

Rudersdorff.

The second concert served to introduce Mons. Rudersdorff, the Russian violinist. He was accompanied to our house by his young daughter, who afterwards became the gifted prima donna Madame Rudersdorff. The quartets at this concert were the one by Haydn, No. 82 in G, and the one by Onslow, which introduces, in the slow movement, the variations on "God save the King." The same three players who had joined Ole Bull completed the quartet with Mons. Rudersdorff. The vocalist at this concert was Miss Brown, a Leeds lady, who accompanied herself on the harp. She was afterwards married to Mr. T. Dodds, a bass vocalist, who founded the Leeds Philharmonic Society, their son being Dr. Dodds, the present well known organist of Oxford.

**The first
great Lady
Violinist—
Madame
Filipowicz.**

At the third concert a very great artist and fine violinist in the person of Madame Filipowicz appeared. This lady was considered the most finished and brilliant lady violinist of that time—indeed, she was possibly

the first lady who had risen to any eminence as a violinist. A native of Poland, she was a favourite pupil of Spohr, whose style of playing she copied and whose music she performed to perfection.

At this concert she led two quartets by her master—those in E major and D minor. The viola part at this concert was played by her husband, a very fine amateur, the other string parts, as usual, being in the hands of Bywater and my brother.

Madame Filipowicz played as her solo her own violin fantasia on Polish melodies, and joined my brother in a duet for violin and violoncello by the Brothers Bohrer. The press of that period stated that the musicianly and impressive manner in which Madame Filipowicz played throughout the two quartets made it impossible to say which movement was most perfectly given ; the opening movement and the finale being played with a volume of tone and facility of execution truly remarkable, whilst in the beautiful Adagio her superb cantabile playing and the ease, grace, and accuracy with which she overcame all difficulties of the most complicated kind, were the theme of general admiration.

This was the opinion also expressed quite freely by the London press on her performance at the London Philharmonic Society's concert of one of Spohr's concertos with orchestra,

which had taken place shortly before her visit to Leeds.

At the fourth and last concert of this series the quartet was the one in D minor by Haydn and a quintet of Onslow for two violins, viola, and two violoncellos. J. W. Thirlwall was the London violinist engaged, and the extra 'cello was a player from York.

A trio by Corelli was included in this concert. These trios, 48 in number, were written for two violins and violoncello, but were sometimes played by two violoncellos and double-bass, when performers capable of executing the passages on these instruments had the opportunity of meeting. The trio was so played on this occasion, the performers being my brother and Mr. Heaton, with Dan Hardman as double-bass. The programme also contained as violin solo Mayseder's 6th Polonaise in A, played by J. Bywater, and a violoncello solo by Franchomme performed by my brother. The late Mr. Edward Booth, who will be remembered as being the organist of Brunswick Chapel for nearly fifty years, presided at the pianoforte as accompanist.

I remember much amusement was caused at this concert by the double-bass player, Dan Hardman. He was built somewhat in proportion to his huge instrument, and wore a dark curly wig which his energetic style of playing tended to displace. Before he was

halfway through the jig in the Corelli trio, it began to make a gradual journey round his head, until, at the finish of the movement, the back of his wig rested on his forehead, whilst the front luxuriant curls reposed gracefully on his coat-collar.

IV.

THE OLD THEATRE ROYAL.

AT this same period Leeds possessed only one theatre, the old Theatre Royal in Hunslet Lane. This was included in what was known as the York circuit (Leeds, York, and Hull), being under the management and lesseeship of "old" Downe, short seasons being given in each of the three towns. Mr. Downe was said to possess the most talented stock company in England, and, to show its extreme versatility, he could produce in one week three of Shakspeare's plays and three operas without having to engage any extras.

A Distinguished
Theatrical
Stock
Company.

The dramatic company included such names as Creswick, Chute, Crouch, Compton, Mrs. Brooke, Mr. and Mrs. Hunt, Mr. and Miss Andrews, &c., with Mrs. Andrews as prompter, Seymour stage manager, and Reynolds treasurer. The orchestra, numbering about fifteen, also travelled in the circuit. The musical director was a violinist named Giles, and my teacher, J. Bywater, was an honorary member of the orchestra. At his suggestion I became one also, and played in the orchestra for two or three years. The paid members of the band were very excellent

all-round musicians ; indeed, the music was a great feature of the nightly performance. It was quite a regular occurrence for the opening overture by Rossini or Auber to be encored.

During special weeks in the season, visits would be made by the famous tragedian, Charles Kean, who would fulfil a six nights engagement. Sheridan Knowles and the vocalists, Mr. and Mrs. Joe Wood, would also appear at this theatre. The latter vocalist had been the celebrated Lady Lennox, née Miss Paton, and her husband held also a very high position in the operatic world. He created the principal parts in several operas, notably "Fra Diavolo," a work composed specially for him. A friendship with him, begun at this period, continued throughout his long life, which terminated at Harrogate (in 1893), a health resort to which he had moved on his retirement, with the determination of living until he was 106. This, however, he failed to accomplish, but lived to the ripe age of 93, being hale and hearty and retaining his fine telling voice almost to the end.

Although special actors or vocalists might occasionally be engaged, the remaining parts were, whether tragedy or opera, always sustained by members of the Theatre Royal stock company. The late Mr. R. Lacy, composer and adapter of Italian and other operas for the English

stage, would frequently conduct the opera performances, and, occasionally, Miss Priscilla Horton—who was afterwards Mrs. Corney Grain—would come to sing, which she did very charmingly, in such works as Barnett's "Mountain Sylph" and other operettas.

All these engagements were known as "Star" nights, and I well remember, on such occasions, the line of carriages which, on the conclusion of the performance, extended from the old Theatre in Hunslet Lane to the top of Briggate, where then stood the Queen Anne clock.



PAGANINI.

In the Old Music Hall, Leeds (from a Pen and Ink Sketch made at the time).

V.

FIRST ORCHESTRAL CONCERTS IN THE MUSIC HALL.

At the old Music Hall, now a carpet warehouse, all the special concerts in Leeds were subsequently held, and the greatest vocalists and instrumentalists in the world have been heard there from time to time. Indeed, a volume might be written about the musical associations of this room alone, for such artists have appeared there the equal of whom will never be heard again. Jenny Lind sang there, and never, whilst Leeds has existed, has more enthusiasm been created. Paganini also played in this room. The illustration opposite this page is from a pen-and-ink sketch done at the concert. The figure in the front is that of the most remarkable of all violinists, whilst the pianist who is accompanying is Edward Booth, who was to become, later, the well-known organist. He was, at the time of the Paganini concert, a most brilliant pianist, being a pupil of Moscheles. The 'cellist in the orchestra immediately behind the piano is my brother.

The building itself was unpretentious in the way of architecture, the entrance being in

The Old
Music Hall,

Albion Street. This opened into a moderately-sized vestibule, with a flight of broad stone steps on either side leading to the concert-room entrances. The hall itself, simple of decoration, was furnished with rows of seats, with a fixed platform of two or three tiers at one end and a small gallery at the other. From the roof, slightly arched, hung a number of chandeliers suspended by long chains, each chandelier containing 20 or 30 wax candles, by which means the hall was lighted. The body of the hall would seat about 700 or 800, and the gallery possibly 150 more. A very comfortable artists' room and a tuning room for the orchestra had an entrance at the side of the building.

The Music Hall was an ideal concert room, one which is greatly needed in Leeds at the present time, and it was a fact always to be deplored that it was allowed to be given over to other purposes, especially in view of its artistic associations.

Early
Orchestral
Concerts.

It was in this room—about the year 1840—that the first series of orchestral concerts was given. These were organised and given under the joint direction of my teacher, J. Bywater, and my brother Thomas. I have previously referred to the meetings of a band of Leeds musical enthusiasts, who met at the Black Lion Hotel in Mill Hill—a house at that time owned by Bywater ; and so well had they worked together that it was possible to

give performances with very little extra rehearsal. There may be still some of our Leeds residents who remember the names of some of the better-known members, but it is doubtful, and of all those who took part in these first orchestral concerts, I am the only one now left.

The principal instrumentalists, as nearly as I can recollect, were Bywater (leader and conductor), R. A. Brown, J. Bowling, G. Spencer, and myself, violins ; W. Booth, viola ; my brother, Heaton, and Tordoff, 'cellists ; and James Shaw and D. Hardman, double basses. The wind players were :—Flute, J. Thompson ; oboes, Tom Womack and Sykes ; clarinets, Sprake and White ; bassoons, Dealtry and Clarke ; whilst the trumpet player was J. Ellwood and the tympanist J. Heaton.

The trombones and certain other instruments were usually obtained from the military band which might be stationed at that time at the barracks in Chapeltown Road. Some idea of the efficiency of the little orchestra and of the class of music performed may be gathered from the following works usually kept in readiness for public performance : the six grand symphonies of Mozart and several of his overtures ; some of Beethoven's earlier symphonies and those of Andreas Romberg. Such overtures as the following were also stock pieces : Rossini's overtures to

"La gazza Ladra," "Otello," "Il Barbiere," "Semiramide," "Guillaume Tell," "La Cenerentola," Marschner's "Vampyr," Lindpaintner's "Joko," Weber's "Der Freischütz," "Ruler of the Spirits," and Cherubini's "Anacreon."

The programmes were occasionally agreeably varied by introducing one of the beautiful and melodious waltzes by Johann Strauss, but a very favourite waltz composer of that time was Joseph Labitzky. These works were frequently performed under his own direction at the Hanover Square Rooms and Willis' Rooms in London, whilst they were always included in the fashionable Leeds assemblies of the season, which took place in Crown Street, Leeds.

The following is a typical programme of the first orchestral concerts held in the Leeds Music Hall.

PART I.

Overture	.	"Semiramide"	.	Rossini
Song
Violin Solo	.	"Airs from 'Puritani'"	.	Lipinski
		Mr. J. BYWATER.		
Waltz	.	"Brandenhofer"	.	Labitzky
Duet for two violins in G Major		J. BYWATER and G. HADDOCK.		Mayseder
Overture	.	"Don Giovanni"	.	Mozart

PART II.

Overture	.	"Guillaume Tell"	.	Rossini
Song
Violoncello Solo	.	"Airs Suisses"	.	Kummer

Concertante for four solo violins and orchestra	Maurer
Clarinet Solo " Fantasia "	Eckersberg
Herr ECKERSBERG.	
Overture " Anacreon "	Cherubini

Herr Eckersberg, who performed the clarinet solo, was the bandmaster of the regiment at that time stationed at the barracks. He was a very clever musician, and his descriptive orchestral piece, "The Battle of Waterloo," is frequently played to this day.

Unfortunately, these interesting concerts were soon destined to receive a great loss in the death, at an early age, of their leader, J. Bywater.

Death of
Bywater.

He was one of the few men of whom it may truly be said that we shall never see his like again, and whose place was never filled. As a man, he was of kind and amiable disposition, generous in the extreme, and always ready with his services in the cause of charity. As violinist and leader, he was exceptionally gifted, being the best "chef d'attaque" the North of England had then known; whilst his tone as a soloist was exceptionally pure and his technique enormous. His memory also was a remarkably retentive one. He performed from memory, on the stage of the old Theatre Royal, the extremely difficult solo on "Irish Airs" which he had heard the composer, Ole Bull, play only a short time before.

He was accorded a public funeral, thousands of residents and visitors from adjoining

towns thronging the route from the house in Mill Hill to the Parish Church, where the interment took place.

The funeral service was a most impressive one, and the late Dr. Spark (then a young musician who had come to Leeds as a pupil of Dr. Wesley) was called upon to accompany the choir.

Bywater's death took place in 1841.

VI.

VARIOUS LEEDS CONCERTS OF SIXTY YEARS AGO.

ANOTHER musical society which Leeds possessed at that time was the "Yorkshire Amateur Musical Society," consisting chiefly of amateur instrumentalists of Leeds and the neighbouring towns, with the addition of a few professionals.

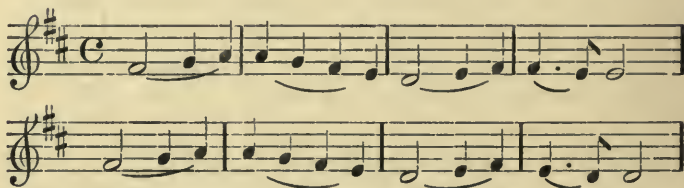
The object of that society was to give, each year, two concerts on consecutive days in Leeds, York, and Hull. The concerts commenced each day at 11-30 a.m. Several well-known names were represented in the orchestra, the violins including Mr. Ward (one of our leading solicitors), Dr. Staniland, C. A. Tennant, Esq., Rev. R. Newlove, and many others, who were enthusiastic amateurs and great supporters of music at that time.

Somehow it has ever been customary to speak in disparaging terms of amateur flautists, an old conundrum being, "What is worse than an amateur flute-player?" the answer to which is, "Two amateur flute-players." And yet this certainly did not apply to our two flautists of that society, as, in Mr. Wm. Smith and Mr. Sykes-Ward, we had two very

J. D. Loder.

First Performance of
Beethoven's
Choral
Symphony.

distinguished players. To ensure as good a performance as possible, Mr. J. D. Loder, the well-known violinist, whose tutor, some forty or fifty years ago, was in the hands of every violin student, was brought down from London to superintend the final rehearsals and to lead and conduct the performances. There was a committee of management, with Joseph Mason Tennant, Esq., as chairman ; and each day's performance was followed by a grand dinner at the Scarboro' Hotel, to which all the principal performers were invited. I allude to this society for the purpose of showing the work that was being done in Leeds at that time, for at one of these concerts was produced no less a work than Beethoven's grand "Choral Symphony" for orchestra, solo vocalists, and chorus. Many years afterwards this symphony was announced as being given for the first time in Yorkshire. It would have come as a surprise to those who so announced it had they known that one of the principal themes



had been whistled in Leeds half a century before by the very street boys, it having

become so well known on account of the great number of rehearsals we had to have for it. Many similar erroneous statements have from time to time been made with regard to "first time performances," and some interesting accounts could have been given by me relative to earlier programmes.

In 1841, after the death of Bywater, the series of subscription orchestral concerts was announced by my brother in conjunction with J. and J. Hopkinson, and these were continued until 1844, when my brother left Leeds to take up the position of solo violoncello to the Liverpool Philharmonic Society, a post which he retained for 50 years. His house in Liverpool was the next building to the Santleys, and close friendship existed between the two families until my brother's death at the ripe age of 84. As I may only incidentally have now to refer to my brother in the following pages, I may here remark that his long life was one of close intimacy with music, in which he retained his great interest to the last. Indeed, on the very night of his death, he had been taking part in some chamber-music for pianoforte and violoncello, playing on his favourite instrument by Montagnana, which is known by the name of "the mighty Venetian."

My Brother
the Violon-
cellist.

At the orchestral concerts several noted vocalists and instrumentalists made their first appearances in Leeds, amongst the principal

ones being Miss Birch, Mrs. Weiss, Miss Adelaide Kemble, Miss Dolby (afterwards Madame Sainton), Madame Stockhausen and her husband, the harpist, and many others. Mr. John Parry, the refined "comic" vocalist, sang some of his favourite songs of that period, "Wanted, a Governess," "A Wife wanted," "Matrimony," and others of a similar nature. A famous harpist in Mr. Frederick Chatterton appeared, and also the popular pianist of that day, Sigismund Thalberg.

First
appearance
in Leeds of
Thalberg.

Thalberg's playing contained two marked specialities : the first was very light running work of scales and mixed musical figures, often by the two hands co-operating in different parts of the keyboard ; and a deep sonorously-intoned, but beautifully-expressed melody, lying in the middle of the piano, sustained by means of the pedal and played by either hand which happened to have leisure at the moment to play the note next due.

Thalberg was the first composer who used the piano in this way, and he astonished everybody by his phenomenal art of keyboard mastery.

I remember the wonderful playing of his own Fantasia on Airs from "Norma," "Masaniello," and other operas, in which he showed such consummate command of the keyboard, with such beautiful varieties of tone colouring and vocal effects. In my opinion,

at that time and in later years, when I had the pleasure of hearing him many times, Thalberg was a great pianist. He was styled by the Press the "twenty-fingered Thalberg," and his sole living rival was Franz Lizst. The Mr. and Mrs. Wood to whom I have previously referred became, after a most brilliant career, numbered amongst the most popular singers of the day, and, before settling down in Leeds as teachers of singing, they gave farewell concerts in the Music Hall, Leeds, and the Corn Exchange, Wakefield. I had the privilege of taking part in both of these concerts.

In 1843 another great instrumentalist made his first appearance here. Possibly to the present reader, the name of Camillo Sivori may not even be known, and yet, as a violinist, he has had few equals and, in some respects, no superior. He was the nephew and only pupil of Paganini, and at his first appearance in Leeds at the large room of the old Commercial Buildings, which stood at the bottom of Park Row, he played some solos by his great teacher. One was the Adagio and Rondo, "La Clochette," from the second violin concerto, the other being the same composer's "Carnival de Venise." Many times since then have I heard these solos, but every artist has failed to produce anything like the same impression as did Sivori. His harmonics, never failing, were like the tone

Also of
Camillo
Sivori.

of the loveliest of flutes ; whilst his pizzicato notes, made by the fingers of the left hand, no matter how rapidly executed, came out like little tinkling silver bells. The party which accompanied him was a very distinguished one, including, as vocalists, Clara and Sabilla Novello and Mr. Alfred Novello; whilst Michael William Balfe, the composer of "The Bohemian Girl," presided at the pianoforte. In addition to accompanying Sivori, he sang two of his own songs. Sivori had, that same year, a brilliant success in London, appearing at the Philharmonic Society and many other concerts. Some years later—in 1846—I heard him play again in London, when he produced, for the first time in England, the violin concerto of Mendelssohn.

VII.

MY FIRST VISIT TO BRADFORD.

IN addition to quartet practice that I had been obtaining with my brother, was that which I now experienced with various amateurs of great ability. The late Judge Marshall—father of Mr. T. Marshall, the present Registrar of the Leeds County Court—was a most enthusiastic violoncellist. He was a very good friend to me, and, with his great influence, supported me in many of my early musical undertakings. The first of his quartet meetings which I attended at this time were held at his house in Park Square, Leeds, but, later, weekly meetings were at Outwood Hall, his residence near Wakefield. I used to start on this journey by the coach leaving the “Old George” in Briggate, which set me down at the gates of Outwood Hall. The three amateur members who, with me, comprised the quartet party were : second violin, Mr. Charles Arthur Tennant, a solicitor of Dewsbury and a pupil of mine ; viola, Mr. T. Foljambe ; and the Judge himself used to take the violoncello.

Another
Amateur
Quartet
Party.

As I previously stated, these meetings were held every week unless the Judge had

removed to his house at Grasmere, in which case the invitations were issued for a full week, and for that length of time, each day was filled by the playing of quartets alternately with that of quois.

Another house where the playing of quartets was ardently entertained was Wood Hall, near Howden—the home of the Menzies family. George, a son of Robert Menzies, Esq., was another pupil of mine, and, when the meetings were held at his house, he used to take the second violin part in place of Mr. Tennant, the viola and 'cello parts being again played by Mr. Foljambe and Judge Marshall.

I was, therefore, fairly well accustomed to quartet music when, in 1845, a circumstance occurred which was memorable in more ways than one ; this was an engagement for me to play at a classical chamber concert in Bradford. In the first place, it was a visit that was the beginning of a connection with Bradford which extended over half a century; indeed, it was somewhat singular that it was precisely fifty years from this my first visit in 1845 to the establishment of the Bradford College of Music in 1895, an institution which I opened in connection with the Leeds College of Music, of which I was principal. During that long period I saw many changes in the style and development of music in Bradford, not to speak of other matters in connection

**My first
appearance
in Bradford.**

with the city. Many friendships were also begun, developed, and ultimately ended during this half century—friends whose names stand for the builders of Bradford itself, I have only to mention Jacob Behrens, Sam Smith, James Drummond, Preller, Sichel, Delius, Averdieck, S. P. Myers, etc., to give some idea of what I mean.

Secondly, this was my first journey from home, and was made on the stage coach, the railway not then having been constructed.

Thirdly, and what to me was of far greater moment, was the fact that I was going to play publicly in a quartet when two of the performers would be the two most prominent, on their respective instruments, of our English performers of that period—Henry Blagrove, the violinist, and Robt. Lindley, violoncellist:

Possibly from the fact of their being English, very little was known about them, and at this day even their names may not be remembered; and yet the superior of Robert Lindley has never existed. It may, therefore, be of interest if, instead of the performance, which passed off quite as well as—possibly better than—I could have expected, I give a little of this chapter to a short account of these two fine instrumentalists.

Henry Blagrove was a native of Nottingham, studying later at the Royal Academy of Music. Here he distinguished

Henry
Blagrove.

himself so much that Queen Adelaide sent him to Germany to complete his studies under Spohr. On his return to England, he occupied the position of first English violinist, afterwards being appointed—jointly with Prosper Sainton—as principal violin at the Royal Italian Opera, Covent Garden, and at all the important musical festivals, under the conductorship of Sir (then Mr.) Michael Costa.

His playing as a soloist was brilliant in the extreme, whilst his bowing was the essence of grace. He excelled greatly as an interpreter of the music of Mayseder and Spohr, his style being more in accord with these composers than that of any other violinist of that time. Subsequently to this first meeting at Bradford, where he showed me extreme kindness, I enjoyed a long friendship with Henry Blagrove, and frequently joined him in quartet performances in London, Liverpool, Leeds, and other towns.

Robert
Lindley.

Robert Lindley, the violoncellist, was a typical Yorkshireman, being, I believe, a native of Rotherham. He went to London early in life and at once stepped into the leading positions at the Italian Opera and all the principal concerts, where he had as his colleague, for nearly half a century, his life-long friend Dragonetti, the great double-bass player. He made his last appearance at the London Philharmonic Society on May 20, 1849, but did not finally retire until 1851,

this last public appearance being in connection with an oratorio performance given by the Sacred Harmonic Society at Exeter Hall. It was my good fortune to be taking part in these concerts that season, and I shall ever remember Lindley's superb tone in the violoncello obbligato, in which he introduced a wonderful cadenza, to the aria, "O Liberty!" from Handel's "Judas Maccabaeus," which song was rendered by Madame Clara Novello. The band and chorus of 700, conducted by Costa, paid Lindley a most sympathetic tribute on this occasion, and it was a very touching sight to witness the farewell of the grand old veteran as he left the orchestra, followed by his valet carrying his beloved 'cello.

At this Bradford chamber concert in 1845, which was given by a Mr. Charles Hackett, a local pianist, in the old Exchange Rooms in Kirkgate, Lindley was very kind and helpful to me, and rallied me so humorously on being nervous that all fear of the great man disappeared and I thoroughly enjoyed the performance. Possibly my brother's connection with Lindley (he had previously studied with him for several years in London) might have something to do with this, but at this event I found both Blagrove and Lindley very friendly towards me, and the performance of the two quartets—Mozart's No. 7 in D and one by Haydn—lives in my mind as one of my pleasantest experiences.

A drawback
of the
"good old
times."

An anecdote of an adventure which happened to Robert Lindley in connection with this very concert at Bradford may appropriately be told here. He had to make the journey to Bradford in the same manner as I—by stage coach—and when it was nearing its destination one of the wheels came off, a common occurrence experienced by travellers. This caused the coach to tilt on one side, throwing out several of the passengers on the wayside bank, whilst others were not even so fortunate, as they were buried underneath the heavy and cumbersome vehicle. Lindley was one of the passengers to be thrown out, and his 'cello case was also dislodged.

On gathering himself together, he opened the case and carefully took out his instrument. One of the gentlemen passengers who was pinned underneath the coach, and who was receiving help from others more fortunate than himself, was heard to say, "Pray go and assist that old lady. She must be in a far worse plight than I am, as she is groaning so piteously." It was old Lindley, sitting on a wayside bank and trying, one by one, the notes on his bass strings.



J. W. W. W. W.

VIII.

MY MEETING WITH HENRI VIEUXTEMPS.

It was in the following year that an event took place which was the turning point in my musical career, and one to which is due whatever success I may have had. This was my introduction to Monsieur Henri Vieuxtemps.

The Belgian violinist was well known to me through newspaper and other reports, as he had been making a brilliant tour through Europe, flashing meteor-like from city to city, and he had just arrived in London. I little imagined, when I used to read the glowing accounts of the performances which evoked such wild enthusiasm, that I should become so intimate with this prominent musician. From Court to Court he journeyed, receiving in every case decorations at the hand of the reigning Sovereign.

Not merely did his playing create such pleasure and enthusiasm, but his compositions, especially when played in his own inimitable manner, were the theme of perpetual praise. Many of his earlier works, notably the *Fantasie Caprice* and the great

Concerto in E, were stated by critics as not being the work of so young a man ; but his later compositions prove that it was Henri Vieuxtemps, and he alone, who could have written such effective works for the violin.

I have always thought it was equally a marvel for a youth of 19 to play such works as to compose them, since they fairly bristle with difficulties, and are played, at this present time, by only the few gifted artists who are in the front rank of violinists.

It is much in the fashion of the present-day critics, who seem to want Brahms, Brahms, and nothing but Brahms, to belittle the violin works of the Belgian virtuoso. Possibly they may not be so inspired as the works of the great Viennese, but they are eminently more adapted to show the good points of the instrument, for which they were composed, than are the less grateful passages of a Brahms or a Max Bruch ; and there must be a certain vitality in them, as, after a test of half a century, students who may have been trained at the Conservatoriums on Bach and all the severe writers, after their student days are over and they desire to make their reputation on the concert platform, invariably fly to Vieuxtemps ; and the present-day violinists, represented by Ysaye, Kubelik, Kreisler, make my old master's compositions a vehicle for the display of their great gifts of tone, finger-work, and bowing technique.

The first visit to Leeds of this young artist, Vieuxtemps—he would then be 26—took place in 1846. The preliminary announcements which appeared in the “Leeds Mercury” of March in that year caused much excitement in musical circles. I fail to remember the complete party, as Vieuxtemps’ name seemed to eclipse all others ; but I think Madame Albertazzi was one of the singers, and J. L. Hatton, then a rising young song composer, presided at the pianoforte. The concert, promoted by J. and J. Hopkinson, was to be given in the Music Hall. The brothers Hopkinson were, through their connection with my brother Thomas, old friends of mine, and I suddenly conceived the idea of enlisting their aid in asking Vieuxtemps to hear me play on his forthcoming visit to Leeds.

They at once acquiesced and wrote to Monsieur Vieuxtemps’ London agents, Messrs. Cramer, Beale and Co., through whom a meeting was arranged with the great violinist at the Scarboro’ Hotel, in Bishopgate Street, one of the principal hotels in Leeds, and one at which all the great artists stayed. This meeting—all trepidation on my part and all friendliness and affability on the part of Monsieur Vieuxtemps—took place in the afternoon of the day on which he was to play.

I had taken my violin and several solos, and in playing these for him and conversing on musical matters two hours soon slipped

I meet
Vieuxtemps
for the first
time.

away. He wanted me to accompany him to the concert that same evening, and, at his request, I called on him again the following morning to play over several more pieces to him. The result of these visits was an arrangement by which I was to visit London when Henri Vieuxtemps arrived there for the season, throughout which I was to receive three lessons every week.

The long-looked-for letter which he had promised to write at last arrived, and, on reading its contents, you will be able to form some idea of the satisfaction it gave me :

4, Maddox Street,
Regent Street.

Dear Sir,

Though I had received both your kind letters, I found it utterly impossible to answer, not knowing myself how business would turn and how long I would stay in London. Now I am very happy to state to you that I will remain here till *24th July*, and that I could begin the lessons you intend to take from the 1 April *what days you please*.

I shall be very glad to see you soon and to do my best to perfection such a promising talent as yours.

I am, Dear Sir,
With great consideration,
Yours most obedient,
H. VIEUXTEMPS.

23—3—46.

The days on which I was to receive my lessons were Tuesdays, Thursdays, and

4 Maddox street regent str.

Dear Sir

Though I had received both your
kind letters, I found it utterly impossible
to answer not knowing myself, how
business would turn, and how long I would
stay in London. Now I am very happy
to state to you ~~that~~ I will remain
here till 24th July, and that I should
begin the lessons you intend to take,
from the 1st April what days you please.

I shall be very glad to see you soon,
and to do my best to perfection
such a promising talent as yours.

I am, Sir with great consideration
Yours

23-3-46

most obedient

H. Vieuxtemps

Saturdays. On my first visit I was introduced to Madame Vieuxtemps, whom I found to be most amiable, and who spoke English fluently; she was also a most accomplished and cultured musician.

The lessons which M. Vieuxtemps gave me were so totally different from any that I had received up to that time, that I placed myself unreservedly in his hands and practically began at the beginning again. In fact, he showed me such a different way of holding my instrument and such a style of bowing, that I wondered how I could have even attempted to play in my old faulty manner.

Now commenced a systematic course of study of all the major and minor scales in all positions and a complete technique of the bow, by which I acquired an entirely new style of playing. I also had the opportunity of studying the fine works of De Beriot, Rode, Viotti, Kreutzer, and Vieuxtemps' own works.

Vieuxtemps was a hard task-master, but was unwearying in patience, and it is due, as I previously stated, to this course of splendid lessons that his fine free bowing, for which he was so famous, was made known to me, and which, in turn, has benefitted so many hundreds of my own pupils as to permit them to take leading positions over so many competitors.

The name of Vieuxtemps afterwards became known all over the world, as he was

My first real
Violin
Lessons.

a great traveller and played in every country, meeting everywhere with the greatest of success. Whenever he played in the vicinity of Leeds he made my house his home. Sometimes, when his concert engagements allowed him a little respite, he would stay with me for a few days, occupying his little rest from travelling by composition. It was during one of these pleasant visits that he went with me to dine at the house of Mr. Jacob Behrens in Bradford, after which we had a most delightful musical evening. Vieuxtemps played many of his own works, including his favourite "Reverie," in which he was accompanied by Mrs. Behrens, who was a most accomplished amateur pianist.

IX.

THE LONDON SEASON OF 1846.

IT is not my intention to chronicle, in these recollections, my own doings, but to record only those things of importance which it has been my privilege to hear and witness. In this respect the London season of 1846 was a very important one. In the first place, Vieuxtemps was decidedly the musical "lion" of that year, and, as I had the good fortune to escort Madame Vieuxtemps to all the concerts at which her husband played, it will be readily seen that I was privileged to hear very much of great interest. In this way I heard him perform, at one of the Philharmonic Society's concerts in the Hanover Square Rooms, his own Concerto in F sharp minor, which I was at that time studying with him. By the bye, it was also at one of these concerts the same season that I heard Sivori give the first performance in England of Mendelssohn's Concerto in E minor.

The classical chamber concerts of the "Musical Union," of which J. Ella was the founder and director, were in their prime at this period. They were held on Tuesday afternoons in Willis' Rooms, St. James'.

First performance in England of Mendelssohn's Violin Concerto.

During this season Madame Pleyel and Sir W. Sterndale Bennett were among the pianists, whilst the regular quartet party consisted of Vieuxtemps, Deloffre, Hill, and Piatti, with Rousselot as second violoncello. Other artists who appeared were the violinists Molique, Sainton, Sivori, Henry Blagrove, and Bazzini, with Lazarus (clarinet), Sidney Pratten (flute), Jarratt (horn), Barrett (oboe), Beaumont (bassoon), Bottesini (double-bass), and many others.

A few days after one of these Musical Union meetings, on going for a violin lesson, M. Vieuxtemps showed me a copy of the "Illustrated London News," which had been issued that day, and which contained an illustration of the quartet party, a duplicate of which picture I give here.

The names of the instrumentalists are under each one, whilst, among the audience, the figure on the extreme right is H.R.H. the Duke of Cambridge, and the second beyond him, to the left, is Mr. John Ella. On the second row is Madame Vieuxtemps, with myself sitting next to her.

The event of the greatest importance of this fine musical season was distinctly the tribute paid to Mendelssohn by the Beethoven Quartet Society. Of this memorable musical gathering, at which, as usual, I was privileged to be present, I cannot do better than quote from the "Musical World" of August, 1846.

G. Haddock, M^{me}. Vieuxtemps.



Deloffre.

Hill.

Piatti.

John Ella.

Vieuxtemps.

H.R.H. the Duke of Cambridge.

THE MUSICAL UNION, 1846.

" On Tuesday afternoon the Beethoven Quartet Society paid the appropriate compliment to the celebrated composer, Dr. Mendelssohn, of inviting him to hear a performance of some of his own works. Seldom, if ever, has such an assemblage of talent been brought together as on this occasion to pay homage to such a great musician. The Beethoven Rooms were crowded with the friends and patrons of the society, anxious to obtain a last look at the illustrious musician who was to leave England immediately for Frankfort. The performances were altogether of the most interesting and exciting nature. They commenced with the Quartet in D major, Op. 44, one of the set of three recently composed by Mendelssohn. This ingenious and beautiful work was exquisitely performed by Joseph Joachim, Sainton, Hill, and Rousellot.

The first movement, especially, went to perfection. The Finale and the Romanza in B minor, one of the most delicate and lovely emanations from the pen of the composer, were executed with a nicety of detail and purity of expression that went to the hearts of all present. Mendelssohn was then invited to take his place at the piano and he performed, *al improviste*, the charming melody in A flat from the fourth book of his 'Lieder ohne Worte,' and a subject of Beethoven on an original theme in E minor.

The first was a marvellous specimen of poetical expression of a wonderful and faultless execution. At the close the entire assembly rose and immensely cheered the great musician. The second Trio, in C minor, for pianoforte, violin, and violoncello, was next interpreted by the composer, Sainton and Piatti, which was a marvellous performance. Then followed the Otetto in E flat for stringed instruments, which, though produced at the early age of fifteen, ranks high amongst Mendelssohn's achievements and amongst the noblest monuments of

Mendels-
sohn's
Octett.

musical genius that the whole range of art can furnish. This astonishing work was performed, I need not say how, when I record the names of its executants : Vieuxtemps and Sainton, first violins ; Joachim and Steveniers, second violins ; Hill and Cooper, violas ; Piatti and Rousellot, violoncellos. Those accomplished artists proved themselves worthy their renown by their interpretation of the glorious work in presence of its gifted composer. Mendelssohn, who had never heard Vieuxtemps before, expressed his satisfaction in unmeasured terms. Never was the grand style and masterly execution of that consummate violinist displayed to greater advantage. In the *Largo Espressione* of the *Adagio*, the romantic dejection of the *Andante*, the effervescent sparkle of the *Intermezzo*, and the sweeping majesty of the *Finale*, Vieuxtemps was equally at home, equally the great master which the world had declared him. The other players were scarcely less admirable. Hill's tenor came out in various passages with magical effect, and the violoncellos of Piatti and Rousellot gave double force to the energetic points of the fugue. With this almost faultless performance the meeting terminated, and those who assisted may congratulate themselves on having heard the *Otetto* of Mendelssohn performed for the first time in this country."

Henri Vieuxtemps left England in Dec., 1846, for Russia, having accepted an engagement from the Emperor as solo violinist to the Court of St. Petersburg.

Mendelssohn had come to England to conduct the London Philharmonic concerts. He brought with him his G minor Concerto for Piano and Orchestra, which he played at

one of the concerts, and, at the last concert of the season, the "Walpurgis Night" was performed under his own direction and heard for the first time in this country.

Mendels-
sohn
conducts
the first
performance
of the
"Walpurgis
Night."

I have always considered myself fortunate in having first heard the Royal Italian Opera at Her Majesty's in the Haymarket during this same season. The lessee and manager was Mr. Lumley, and, at this period, the performances were very different from what they were later, when the division had been made and rivalry existed between Her Majesty's and Covent Garden. It was stated that the orchestra of the Haymarket House was the finest in the world, and, I should imagine, not without reason, as it contained such artists as Spagnoletti, Mori, Nadaud, Blagrove, Thirlwall, Banister, Dando, Griesbach, Moralt amongst the violins; Hill, R. Lindley, Lucas, Dragonetti, Howell, with Nicholson (flute), Barrett (oboe), Lazarus (clarinet), Beaumont (bassoon), the Harpers (trumpets), &c. Each was a great master on his respective instrument. The opera I first heard was Verdi's "I Lombardi," in which sang the most wonderful quartet of vocalists the world has ever known: Madame Grisi, Signor Mario, Signor Tamburini, and the great—in two senses of the word—Lablache. The opera nights at this time were only three each week. After the opera there was a grand ballet divertissement each night, the

A Grand
Orchestra.

And a
wonderful
Vocal
Quartett.

principal dancers being Mdlle. Taglioni and Mons. Saint-Leon.

First
Promenade
Concert.

Music of a very different calibre, but equally good in its way, was that promoted by the Promenade Concerts, the first of their kind, originated and conducted by a man of great ability in M. Jullien. For these concerts the huge theatre of Covent Garden was secured. The pit was boarded over so as to become on a level with the stage, which made an immense space for the promenade, the orchestra playing in the middle. The band numbered 100 instrumentalists, in addition to the bands of the various crack regiments. A concert was given every evening during the season, the programme being of the type now made familiar by the numerous series of promenade concerts that have been given in imitation of those conducted by Jullien. Although consisting of orchestral music of a light nature, Jullien did much towards helping to popularise the symphonies of Beethoven, giving them in homœopathic doses. These concerts excelled, possibly, in their solo instrumentalists, Vieuxtemps, Sivori, and Sauton playing violin solos on alternate nights, whilst on several occasions these three great virtuosos were joined by Steveniers, in the grand concertante for four solo violins and orchestra, by Maurer. Signor Piatti also was a regular violoncello soloist, and Koenig was the solo cornet. As specialities, I remember

hearing that remarkable artist, Signor Coffie, play de Beriot's 6th Air varié on the tenor trombone ; and the greatest of all solo horn players, Signor Puzzi, played with lovely tone, perfect expression, and absolute certainty a grand Fantasia from "Norma," introducing the beautiful aria, "Casta Diva," with beautiful effect on that difficult and uncertain instrument, the French horn.

I am not exaggerating when I say that if such concerts could be given now, with the programmes performed by such artists as appeared then, there is no hall in England large enough to accommodate the audiences which would crowd to them.

Can anyone, on reading this chapter, name a period when a season in London surpassed that of 1846 ?

X.

THE INTRODUCTION OF CHAMBER- MUSIC IN BRADFORD AND THE FIRST APPEARANCE OF SIMS REEVES IN YORKSHIRE.

IN the year following my sojourn in London—in 1847—I was very pressingly invited, by musical friends and amateurs in Bradford, to take up my residence there, and this I did, to the expressed regret of my friends in Leeds. Unfortunately for me, however, the year was a very bad one for Bradford and its immediate neighbourhood, as the town was passing through a very troubled state. Indeed, matters became so bad that, to restore peace and quietness to the inhabitants, military aid had to be invited from Leeds. It can be readily understood that there was very little call that winter for concerts and, in fact, everything of that nature was at a complete standstill. The only music heard was at various private houses, which, although very enjoyable, did not, unfortunately, materially assist to pay my rent. Indeed, the two years during which I lived in Bradford resulted in only two things of real

musical importance, the introduction of chamber-music to that town and the first appearance in Yorkshire of Sims Reeves.

There was a small number of earnest devotees to string music whom I soon came to know well, and whose names, although unknown publicly at that time, were, in the future, intimately connected with the musical life of Bradford, and, in the instance of every one, our friendship continued until the day of his death. Alas ! all are now gone.

The three who completed the quartet with me were S. Scholey, violin ; William Hargreaves, the viola player of Bradford ; and Samuel Priestley, a most excellent and artistic 'cellist, a pupil of my brother. With these was associated Mr. S. Clayton, a good pianist and organist. These meetings, which were held every week, resulted in the formation and establishment of the Bradford String Quartet, and in the year following (1848) the first classical chamber concert took place in the Mechanics' Institute, Bradford. The following was the programme :

The first
Bradford
Quartet
Concerts.

PART I.

Quintet for two violins, viola, and two
violoncellos Onslow
Messrs. G. HADDOCK, SCHOLEY, W. HARGREAVES,
S. PRIESTLEY, AND T. HADDOCK.
Violoncello solo " Fantaisie " F. A. Kummer
Grand trio in A flat for piano, violin, and
violoncello Mayseder
Mrs. BEALE, and Messrs. G. HADDOCK
and T. HADDOCK.

PART II.

Quartet in E flat for two violins, viola,
and violoncello . . . Mendelssohn
Messrs. G. HADDOCK, SCHOLEY, W. HARGREAVES,
and S. PRIESTLEY.

Solo violin . "Concerto" . . de Beriot
Solo pianoforte "Rondo Brillant" Mendelssohn
Quintet for two violins, viola, and
two violoncellos . . . Onslow
Messrs. G. HADDOCK, SCHOLEY, W. HARGREAVES,
S. PRIESTLEY, and T. HADDOCK.
Accompanist - - - Mr. S. CLAYTON.

During this same year, the Bradford Gentlemen's Glee Society held their meetings in the same building, and it was in connection with these concerts, which were mostly of a social nature, that chamber-music became still further known. The conductor of the Glee Society was the Mr. S. Clayton who was associated as pianist with our weekly quartet meetings, the secretary being our viola player, Mr. W. Hargreaves. The last named had a great appreciation of classical music. He held a prominent position in the works of Messrs. W. Fison and Co., and removed, with that firm, from Bradford to Burley-in-Wharfedale. The style of this firm was afterwards altered to Forster and Fison, the principal at a later date becoming the great W. E. Forster, the well-known M.P. and Secretary for Ireland. As an amateur, however, Hargreaves was the life and soul of many musical organisations at that time, and kept in touch with all Bradford musical doings until his death.

The concert given by the Glee Society was a very enjoyable affair. As I previously said instrumental music formed an interesting feature of the programmes of this society, and, by constantly being heard, it began to be looked for and appreciated. The following, which was the programme of the first concert, was typical of many given by this society :

GRAND DRESS CONCERT

On Friday Evening, 21st May, 1847, in the
Athenæum of the Mechanics' Institute,
Bradford.

PART I.

Glee . . . " Descend, oh Shower " . Battye
Scena . . . " As I view those scenes " Bellini
Quartet, No. 76, for two violins, viola,
and violoncello . . . Haydn
Messrs. G. HADDOCK, SCHOLEY, W. HARGREAVES,
and S. PRIESTLEY.
Song . . . " As burns the Charger " Shields
Glee . . . " Go, idle Boy ! " Caldecott

PART II.

Glee . . . " When Sappho tuned " Danby
Song . . . " Katty Mooney " . Blewitt
Quartet, No. 7, for two violins, viola,
and violoncello . . . Mozart
Messrs. G. HADDOCK, SCHOLEY, W. HARGREAVES,
and PRIESTLEY.
Song " Rage, thou angry Storm " Benedict
Glee " If Love and all the world ". Webbe
Glee . . . " The mighty Conqueror ". Webbe

To commence at 8 o'clock.

Conductor - - - Mr. S. CLAYTON

First
Appearance
of Sims
Reeves.

It was in the spring of 1848 that the first appearance took place of the greatest tenor England has ever produced ; I speak here as to his first appearance in Bradford, and, I think, the first time he ever sang in Yorkshire. I had learnt that Jullien, whom I had heard conduct at the London Promenade concerts in 1846, was to make a second tour with his band and a party of soloists, which included the new tenor, Sims Reeves. Reeves had, shortly before, returned from Italy and had appeared with great success at the Royal Italian Opera, being announced as the greatest tenor since the retirement of Rubini.

It may be of interest, in these days of big fees, to know that this party, consisting of M. Jullien, his band (containing many celebrated solo instrumentalists, such as Koenig, principal cornet ; Joe Richardson, solo flute, a native of Leeds, and said to be the finest flautist in England ; Herr Sonenberg, clarinet, &c.), principal vocalists, including one or two other new-comers besides Sims Reeves, were offered to me for the sum of £80. This was so very tempting an offer that I at once saw my friend Clayton about it, and between us we decided to embark on this as a speculation. After the contract was signed, it was discovered that there was not a concert room at that time in Bradford big enough to hold receipts that would cover the expenses, small as was the fee for the party.

This somewhat damped our ardour, until I suddenly thought of hiring the Theatre. Fortunately, the Theatre Royal, which was at that time in Duke Street, was closed for the season, Mr. Mosley, the lessee, being then in Huddersfield with his company. He kindly granted permission for the use of his theatre, and, with the removal of the stage properties, and boarding over the pit until it was on a level with the stage, placing the orchestra in the centre, we got a large space for the promenade, on similar lines to what I had seen at Covent Garden a couple of years before.

A Bradford
Promenade
Concert in
1848.

I am indebted to the proprietors of the "Bradford Observer" for their kindness in having a copy of the advertisement, which appeared in their issue of March 30, 1848, written out for me, and I herewith present it :

THEATRE ROYAL, BRADFORD.

M. JULLIEN'S GRAND CONCERT.

Messrs. Clayton and Haddock have the honour of announcing their arrangement with the Celebrated Conductor, M. Jullien, for a grand

VOCAL AND INSTRUMENTAL CONCERT.

First Appearance of

MR. SIMS REEVES,

ON THURSDAY, THE THIRTIETH OF MARCH.

Monsieur Jullien has the honour to inform his Patrons that in addition to the usual attractions of his Concerts, he will have the pleasure of introducing to the Musical Amateurs of Bradford,

MR. SIMS REEVES,

the celebrated Tenor, from the Theatre Imperial, La Scala, Milan, and of the Grand Opera, Theatre Royal, Drury Lane, London, who has been acknowledged by the Musical Profession and Amateurs, as also by the Press, the greatest Tenor who has appeared in England since the retirement of Rubini; also

MR. HENRY WHITWORTH,

the distinguished Baritone from the Theatres of Venice, Verona, and Genoa, who was received with great favour in Mozart's Opera the "Marriage of Figaro," at the Theatre Royal, Drury Lane, London; and

MISS MIRAN,

the admired Contralto, who has created a great sensation in the part of "Orpheus" in Balfe's Opera, "The Maid of Honor," at the Theatre Royal, Drury Lane, London.

The Programme, selected from the *Chef d'œuvres* of Beethoven and the works of the Classical Masters, will also include the choicest *morceaux* from Balfe's new Grand Opera, "The Maid of Honor," a Cavatina from "Lucia di Lammermoor," a selection from Mendelssohn's masterpiece "Elijah," a Fantasia from Donizetti's Opera "La Figlia del Reggimento," and several new Valses, Polkas, Quadrilles, Schottisches, &c., &c.

Notwithstanding the greatly increased expense occasioned by the engagement of Miss Miran, Mr. Henry Whitworth, and Mr. Sims Reeves, the Prices will only be: Centre Boxes, 3s. 6d.; Side Boxes, 2s. 6d.; Upper Boxes, 1s. 6d.; Gallery, 1s.; Pit and Promenade, 2s.

Tickets may be had of Mr. W. H. Blackburn, Mr. Stansfield, Mr. Clough, and Mr. Mawson.

Doors to be opened at Half-past Seven, and the Performance to commence at Eight.

On this occasion the Stage properties will be removed, the Orchestra being placed upon the Stage, and provision made for a Promenade, the whole being tastefully arranged and decorated.

We had taken the precaution, on account of the magnitude of the concert, to have tickets on sale at each of the music shops in Bradford, and on the day of the concert my fellow speculator, Clayton, and I agreed to make the round in the afternoon, gathering in the receipts of such tickets as had been sold, so as to be ready to meet the payment of the concert party, which, small as it might be, was still a heavy one to us. We agreed to meet at a certain place at four o'clock, to ascertain the full amount we should have collected. Imagine our dismay when we found that, all told, the sale of tickets did not reach £5 ! With very long faces, we each began mutually to work out what would be the sum realised by the sale of our bits of household furniture, the most valuable thing being an old second-hand piano on which Clayton had to give his lessons. However, nothing could then be done, except to wait and see what was taken at the doors; and we both went sadly to our respective homes to dress for the concert, having made arrangements to meet each other at the Theatre before the doors were opened. But the doors were opened before we arrived, as, on getting within a couple of streets of the Theatre Royal, we could go no nearer on account of the vast crowds who were waiting for admission ; and, whilst we stood there vainly trying to make our way through, three heavily-laden waggonettes,

Dismal
Prospect.

But a
pleasant
surprise.

each drawn by four horses, drove up from some outlying part of Bradford, bringing more people to swell the crowd which was already too large for the accommodation afforded by the Theatre. Needless to say, the building was packed in every part.

Jullien was a clever musician and a clever conductor, and he certainly knew how to prepare a programme to please a popular audience of that time. The programme of this concert is as follows :

M. JULLIEN'S CONCERT.

Theatre Royal, Bradford, March 30, 1848.

PROGRAMME.

PART I.

Overture . . .	" Zampa "	. . .	Herold
Quadrille " The Standard Bearer "		. . .	Jullien
Symphony " The Allegro of Symphony in F "			Beethoven
Grand scena from " Ernani "		. . .	Verdi
Valse . . .	" Ravenswood "	. . .	Jullien
Aria . . .	" Non piu andrai "	. . .	Mozart
Sacred music from " Elijah "		. . .	Mendelssohn
Romanza . . .	" Dulcet music "	. . .	Balfe
Quadrille . . .	" The Swiss "	. . .	Jullien

PART II.

Operatic selection " La Figlia del			
	Reggimento "		Donizetti
Valse . . .	" Olga "	. . .	Jullien
Ballad . . .	" In this old Chair "	. . .	Balfe
	Mr. SIMS REEVES.		
Polka . . .	" The Eclipse "	. . .	Koenig
Song . . .	" The last Man "	. . .	Callcot
	Mr. WHITWORTH.		

Brindisi . . . " Il Segreto " . . . Donizetti

Miss MIRAN.

Solo flute (performed by Mr. RICHARDSON)

Richardson

New German dance " Der Schottisch. " Jullien

For the following notice of the concert I am also indebted to the courtesy of the proprietors of the " Bradford Observer : "

MR. JULLIEN'S CONCERT.

" This entertainment went off on Thursday evening with more than usual *éclat*. The doors of the theatre were besieged long before the hour of opening, and the crush for precedence was equal to any that occurred elsewhere during the Jenny Lind *furor*. The theatre was soon filled in every part by a fashionable audience. Jullien's band was not so numerous nor so effective as on his previous visit. The band did not fail, however, to give satisfaction, and the various pieces drew down rapturous plaudits. A great charm was lent to the vocal part by Mr. Sims Reeves, whose voice is a high tenor, of silvery sweetness and of the most excellent quality. He fully merits the high encomiums that have been passed upon him. Balfe's little ballad, ' On this old chair my father sat,' received an indescribable charm sung by Mr. Reeves, though he was labouring under indisposition, and, after an amusing interlude, occasioned by Mr. Reeves taking the *pet* at a hiss, he condescended to answer a warm and boisterous encore. Mr. Whitworth, who possesses a fine baritone voice of remarkable power and compass, sang Calcott's ' Last Man ' in a very feeling style, which, with the fine orchestral accompaniments, drew forth rapturous applause. The beautiful song, ' Il Segreto,' from ' Lucrezia Borgia,' was sung in a style remarkably chaste by Miss Miran, who possesses a rich and flexible

contralto voice, and gives promise of becoming an ornament amongst our best singers. The concert may be considered to have been successful."

The amusing contretemps alluded to by the newspaper as to Reeves taking exception to a hiss, which was certainly more than this, is worth telling, as it is not generally known that the first time Sims Reeves sang in Yorkshire, he was hissed off the platform.

It was his method then, as it was throughout his career, to begin quietly and in almost a whisper, reserving his magnificent voice for a specially grand passage, or for a gradually worked up climax, when he would let go his voice, which was as clear and thrilling then as a silver trumpet. This he did on his first appearance before his first Yorkshire audience, and they, thinking they were being treated in an offhand style by the new young tenor, refused to have it, and, a hiss being started, it was taken up throughout the house. Reeves looked up in amazement, threw his music to the floor and stalked off the platform. Jullien sank back in his gilded chair as though he had been shot, and it was some time before the great man could be brought to understand what had happened. In the end, however, he started another orchestral piece, but, as the audience would not listen to it and were calling out for Reeves, he stopped the band and, turning to the audience, said, in his

Sims Reeves
fails to
please.

broken English, that he did not know why they wished to insult the great English tenor, but that he would do his best to induce him to again appear, after which he walked off the platform. Then followed an interval of waiting, relieved by loud applause and cries for Reeves, and, after some time, Jullien was seen walking backwards on the platform dragging Sims Reeves by the tails of his coat. After getting him firmly planted, he picked up his music, put it into his hands, mounted his rostrum and again started the symphony of the song. This time, as if Reeves had felt what the audience desired, he sang in all the matchless glory of his grand, fresh, silvery tenor voice. At the conclusion there was a roar of tumultuous applause, which would not be appeased until the tenor had been brought back again and again, after which he was compelled to grant an encore.

In later years I had many a laugh with Reeves over his first uncomfortable experience before a Yorkshire audience—an event which, in the afternoon, seemed so nearly causing disaster to all my goods and chattels.

XI.

VARIOUS CONCERTS AND SOCIETIES OF 1848-9.

THE recent successful visit of Mr. Sims Reeves and M. Jullien appeared to have absorbed all the musical interest for the time being. The quartet party, now established, namely—myself, G. Scholey, W. Hargreaves, and S. Priestley, met weekly, for the purpose of playing the string quartets and quintets by Beethoven, Mozart, Haydn, Mendelssohn, &c. Of this party, Mr. James Drake became a member as second viola player. Chamber-music concerts were given at intervals in the Old Exchange Rooms and in the Mechanics' Institute, and it is perhaps worthy of note that the trios, quartets, and quintets composed by Mendelssohn were first introduced to Bradford by this party.

Introduction
of Mendels-
sohn's
Quartets,
&c., to
Bradford.

In the same year Handel's oratorio, "Joshua," was given at Thornton, near Bradford, with full band and chorus, and Mrs. Sunderland principal vocalist, with myself as leader and conductor. In connection with this performance a request was made by a committee of gentlemen from Thornton, who waited upon me and urged that on this

occasion of my first visit I should play a violin solo during the interval. I mention this to show what a vast advance in musical culture has been made since that time, as, now-a-days, such an utter want of taste would not be suggested, much less suffered, by concert-givers.

However, I complied as gracefully as I could with the wish of the committee and played, for the first time in the Bradford district, the fantasia, "Le Tremolo," with full orchestral accompaniment, which met with immense success. This violin solo had been played previously in England by M. Henri Vieuxtemps only.

In the course of these two years, many other concerts were given in the old Leeds Music Hall, and, having been appointed leader of these concerts and of the West Riding Orchestral Union, I had the opportunity of bringing many of the Bradford instrumentalists to Leeds, events which they greatly enjoyed.

In those days there were no late trains, but there was always the enjoyable sequel to the concert of a pleasant meeting and chat over the programme at the Griffin Hotel till an early hour, after which came the equally enjoyable march home to Bradford.

After residing for two years in Bradford, I returned to Leeds, and was appointed the leader of the Leeds Choral Society, in

addition to the afore-mentioned West Riding Orchestral Union.

Mr. R. S.
Burton.

The Leeds Choral Society included the best trained voices in Leeds, and the orchestral music was performed by the principal instrumentalists of Leeds and other districts. The two societies, combined in one general interest with Mr. R. S. Burton as conductor, formed one of the finest societies in the North of England, and appeared with great success in orchestral and choral performances in all the principal towns in that district.

Not long after I returned to Leeds, I received a pressing invitation from my Bradford friends to return or to pay weekly visits. Although my time was fairly well occupied, having many public engagements, solo playing, leading orchestras, and giving concerts both in Leeds and elsewhere, I, in 1849, began to pay weekly visits to Bradford to receive violin pupils, and continued to do so up to a few years ago. In the meantime I gave numerous classical Chamber concerts in the Music Hall, Leeds, acting also as solo violinist and leader of the orchestral and choral concerts. A couple of cuttings from the "Leeds Times" of 1849, having reference to the two Leeds societies just alluded to, may be here read with interest :

"LEEDS CHORAL SOCIETY—PERFORMANCE OF HAYDN'S 'CREATION.'—We are compelled, by want of space, to considerably abridge our notice of this

delightful concert. The Hall in Albion Street was very well attended and included most of the *elite* of the town. The band (under the leadership of our talented townsman, Mr. G. Haddock) was complete in every department, and, we are happy to say, devoid of the too common defect of a preponderance of wind over stringed instruments. The introductory representation of 'Chaos' was most vividly portrayed, and the various accompaniments were given with grace and effect. The noble choruses of the mighty master were admirably sung, and showed that the greatest attention to their getting up had been paid by their able conductor, Mr. Burton, who has no little cause to be proud of being at the head of such a talented orchestra. Of the solo parts we must also speak in high terms—in short, as a whole, the concert was decidedly the best that has taken place in this town for a long period."

From the "Leeds Times," Sept., 1849 :

"ORCHESTRAL CONCERT AT THE LEEDS MECHANICS' INSTITUTE.—We regard with sincere pleasure the second of the series of concerts given at the above institution. Were these concerts made up of such materials as but too frequently fill the programmes of those of even much higher pretensions, our approval of them would be but sparingly given, but the programme of this second, like that of the first, afforded sufficient proof that those at the head of affairs keep the highest objects of the art strictly in view. It included the productions of many of the greatest masters of the art. Some of the music must have been entirely new to the general audience, and that which was not new was, with one or two exceptions, selected on account of its striking excellence. The fine overture to Spontini's celebrated opera 'La Vestale' belongs to the

former, and worthily opened the concert. This is a composition of much power and brilliancy, and was splendidly played. The sublime prayer from Rossini's 'Möise in Egitto,' a quartet and chorus, no less finely opened the vocal part. Of the instrumental performance of the fine overture, 'Il Barbiere di Seviglia,' and Mozart's glorious 'Jupiter' Symphony we cannot, for want of space, enter into detailed criticism, but we must record our admiration of the precision, spirit, and regard to light and shade, which were evident in the whole of the instrumental performances of the concerts under Mr. Burton's conductorship.

We have now to notice last, but not least, a violin solo, a Concerto by de Beriot, played by Mr. G. Haddock. It was, throughout, splendidly received, and, at the conclusion, with one burst of applause, in which we heartily joined. The playing of Mr. Haddock shows great application and careful study; he displays a fine *coup d'archet* and great power of execution combined with much feeling and expression. We must now close our remarks by again congratulating the Committee on the complete success that has attended their efforts."

XII.

SOME ANNOUNCEMENTS, CRITICISMS, AND PROGRAMMES OF 1849 AND 1850.

THE briefest manner of showing the continuity of the musical history of the middle of last century will be to quote from programmes and criticisms from the various newspapers of the day, as nothing of real importance took place at any one time, but a gradual and steady development may be traced which bears important fruit at the present day.

DECEMBER 7th, 1849, IN BRADFORD.

At the request of Bradford friends,

GRAND ORATORIO

ELIJAH.

Mr. G. Haddock has the honour to inform the public of Bradford and its vicinity that

ON FRIDAY, THE 7TH DECEMBER, 1849,

will be performed in the

MECHANICS' INSTITUTE, BRADFORD,

MENDELSSOHN'S ORATORIO

ELIJAH.

PRINCIPAL VOCALISTS.

For this occasion the band and chorus will be carefully selected from the principal towns in the

Perform-
ance of
"Elijah"
in Yorkshire

West Riding, and will be made as effective as possible, together with the boys from the St. George's, St. Paul's, and the Parish Churches of Leeds, and will consist of

200 PERFORMERS.

Leader, Mr. G. Haddock; Conductor, Mr. R. S. Burton.

The above was the first great performance of Mendelssohn's "Elijah" in Bradford. It took place in the old Mechanics Rooms, the orchestra platform being enlarged by side wings to accommodate the largest number of choralists and instrumentalists ever assembled together in Bradford. In addition to the local singers and players, a great number came from Leeds, including the choir boys from the Parish Church, St. George's, and St. Paul's Churches. All these had necessarily to be conveyed to and from Bradford in large omnibuses, there being no late trains then.

The audience assembled in far greater numbers than could be accommodated in the rooms, and the late Mr. Samuel Smith, then Mayor of Bradford, who took a leading interest in musical matters, was so impressed by the necessity in Bradford for a hall suitable for large musical gatherings, that he did not rest until the splendid St. George's Hall was erected.

I was very much indebted to my friend, Mr. W. Hargreaves, for his valuable and kind aid rendered in the general arrangements of the concerts, and also to Mr. W.

Fison, the principal in the firm of W. Fison and Co. (then of Bradford), who took upwards of 200 tickets to distribute to the members of his firm.

The following notice is from the "Leeds Intelligencer" (now the "Yorkshire Post") of February, 1850 :

GRAND ORCHESTRAL CONCERT.

Mr. G. Haddock has the honour to announce
that he will give a

GRAND CONCERT

in the

MUSIC HALL, LEEDS,

ON THURSDAY, THE 7TH FEBRUARY, 1850.

Principal Vocalists :

Miss Senior.

Miss Atkinson.

Mr. Hemingway.

Solo Pianoforte, Mrs. H. Beale
(of Liverpool Concerts).

Solo Violoncello, Mr. Haddock
(Liverpool Philharmonic Society).

Solo Violinist and Leader, Mr. G. Haddock.

The Orchestra will consist of twelve violins, six violas, six violoncellos, six contra basses, two flutes, oboes, clarionets, bassoons, horns, trumpets, trombones, and drums, forming a complete orchestra.

The "Leeds Mercury" gave the following announcement :

"Our talented townsman, Mr. G. Haddock, will give us a great treat on Thursday next. The programme for this concert is full of gems selected from the best classical composers. These, in the hands of such performers as Mrs. Beale, Mr. G.

Haddock, and his brother, will be a treat indeed. The orchestra will be complete."

From the "Leeds Mercury," February 7, 1850 :

"Mr. G. Haddock's concert on Thursday evening was one of a very excellent kind. The programme was unexceptional. Reissiger's overture, 'Die Felsensmühle,' was the opening piece, and Rossini's brilliant overture to 'William Tell' commenced the second part; these, with two of Kalliwoda's, were exceedingly well played by an excellent band (without the aid of a conductor). Mr. G. Haddock's style of leading the orchestra was admirable, and reflects great credit upon his talent and industry. The way in which he led the accompaniments through Mendelssohn's very difficult Concerto in G minor for the pianoforte, was really clever. Mrs. H. Beale, from Liverpool, a pianist of considerable talent, played Mendelssohn's Concerto in a really efficient and brilliant manner. The trio by Mayseder for pianoforte, violin, and violoncello; the Sonata in D for pianoforte and violoncello, by Mendelssohn, were all splendidly played. Mr. Haddock's violoncello playing was refined and classical. Mr. G. Haddock was loudly encored in his violin solo, 'Fantaisie Caprice,' by Vieuxtemps, after which he played 'La Cascade.'"

Another programme of the same year was that of April 20, 1850 :

MR. G. HADDOCK'S PROGRAMME OF
CLASSICAL CONCERT.

Quartet in B flat for pianoforte, violin,
viola, and violoncello Weber
Mrs. BEALE, Mr. G. HADDOCK, Mr. BOOTH,
and Mr. T. HADDOCK.

- Scena Martiani
 SIGNORA DE LOZANO.
 Sonata in G, Op. 5, for pianoforte and
 violoncello Beethoven
 Mrs. BEALE and Mr. HADDOCK.
 Songs . . "Spanish Melodies"
 SIGNORA DE LOZANO.
 Grand trio in D minor (first time of
 performance in Leeds) for pianoforte,
 violin, and violoncello . . . Mendelssohn
 Mrs. BEALE, Mr. G. HADDOCK, & Mr. HADDOCK.
 Violoncello solo "Fantaisie" . . . Servais
 Mr. HADDOCK.

This concert was thus noticed by the
 "Leeds Mercury" of that date :

"An excellent concert, the instrumental part of which consisted of classical music only, was given by our townsman, Mr. G. Haddock, on Monday last, in the large room of the Stock Exchange. The gem of the evening was Mendelssohn's Trio in D minor, which was beautifully performed by Mrs. Beale (piano), Mr. G. Haddock (violin), and Mr. Haddock (violoncello). The last movement, especially, was given with such fervour, intensity, and precision, as to draw forth loud and continued applause. Mrs. Beale is a charming pianist ; her playing is of a solid, bona-fide character ; her touch, where the composer has marked a 'piano,' is exquisitely delicate. It is in the performance of classical compositions especially that Mrs. Beale takes a prominent place amongst our leading lady pianists.

Signora de Lozano's voice is a contralto of good quality, very flexible, and well schooled. Martiani's aria, 'Stanca di piu, combattere,' Signora de Lozano sang with much finish.

**First Per-
 formance in
 Leeds of
 Mendels-
 sohn's Trio
 in D Minor.**

Mr. Haddock, formerly of Leeds, is well-known ; his playing, in Beethoven's duet (Op. 5, in G), was characterised by chasteness and excellent taste. Mr. G. Haddock, the entrepreneur, led the trio and quartet in B flat for piano, violin, and violoncello, by Weber, most artistically."

But not alone was instrumental music allowed to absorb the interest of Leeds ; the following extracts from the " Leeds Intelligencer " show that the choralists of the town were holding their own.

" LEEDS CHORAL SOCIETY.—The second concert of the season was given on Monday evening in the Music Hall. It consisted of a miscellaneous selection of choruses, songs, and instrumental pieces. Mr. Burton conducted and also presided at the pianoforte. The band was very effective, and was led by Mr. G. Haddock. The first part of the concert was introduced by the first portion of Beethoven's Symphony in A major. The second part by the beautiful ' Allegretto ' and the spirited ' Allegro Finale,' which was played with considerable expression and precision, also the overtures to ' Zauberflöte,' by Mozart, and to ' Oberon,' by Weber. Mr. G. Haddock played, in a brilliant manner, a violin solo by de Beriot, ' Le Tremolo ' (with orchestral accompaniment), which was very cleverly executed. Mr. Haddock was loudly encored."

" LEEDS MADRIGAL SOCIETY.

The second public concert of the Leeds Madrigal and Motet Society was given in the Stock Exchange Rooms on Monday evening. In addition to the very effective and well-trained chorus of the Madrigal Society, the principal parts were sustained by Miss Whitnall and Mr. Winn, vocalists ; Mr. G. Haddock, solo violinist ; and Mr. Spark, conductor

and pianist. Part songs, madrigals, and choruses were given with spirit and effect from 'Oberon.' The grand duet, by Vieuxtemps and Wolff, for violin and pianoforte, played by Mr. G. Haddock and Mr. Spark, is an effective composition, being evidently very difficult. It was well played by both performers. Of the violin solo, 'Il Pirata,' by Herr Ernst, we have pleasure in speaking most highly, there is the soul of melody pervading the whole. It was beautifully and artistically played by Mr. Haddock. We expect to hear the great violinist and composer himself at the classical concert next. Mr. Spark presided at the pianoforte, and conducted with his usual ability."

XIII.

MY STUDIES WITH MOLIQUE.

DURING the summer of 1850 I again spent a considerable time in London. The main reason was to have further advice on the best methods of helping to master the never-ending difficulties of violin technique, and secondly, to hear as many good concerts as I could.

My previous teacher, Henri Vieuxtemps, had left for Russia to make a lengthened stay in that country. He had been good enough to ask me to accompany him to the land of the Czar, but, considering that I had, only a short time before, married and got together my first household effects, a long sojourn in Russia did not particularly appeal to me.

In Vieuxtemps' absence, I communicated with Bernhard Molique, who had left his home in Stuttgard to reside in London. From May to September, 1850, I had lessons each week with Molique, and derived so much benefit from them that I made arrangements by which I was to return the following summer to have a similar number, each week, between the months of May and August. Molique, as a violinist, had a beautiful, polished, and

Bernhard
Molique.

accurate technique, but lacked warmth and depth of feeling. No matter what wide interval had to be made on the violin, his fingers fell with unerring accuracy on the exact note ; indeed, he was famous for what is known as the " dead shot."

His bowing, however, lacked freedom, and his tone, in consequence, was deficient in vigour and brightness. I had, however, obtained a complete knowledge of the art of bowing from Vieuxtemps, who excelled in this particular, and from my study with Molique I hoped to gain a better knowledge of the classical side of violin music, and to cultivate a more solid style of playing. This blending of the brilliancy and freedom of the Belgian school, exemplified in their most famous master, Vieuxtemps, with the more severely classical style of the German, as shown by Molique, was picked out and commented upon later by Joachim when he first heard my son, Edgar, play.

Bernhard Molique played his own works and the compositions of Bach and Spohr to perfection, and it was mainly these works that I had the opportunity of studying with him. He was a very exhaustive writer for his instrument, and, indeed, had a general knowledge of the art of composition. His works embraced many concertos and solos for his own instrument, with orchestral accompaniment ; trios, quartets, many songs and vocal

works of bigger dimensions, such as oratorios, cantatas, &c. The same coldness and lack of inspiration which characterised his playing was apparent in his compositions, and it is doubtless due to this that they have not survived to the present day, for his name is rarely seen in a modern programme. Abroad, he is more frequently remembered ; but there is one work which is performed even yet in England, and which is recognised as one of his finest efforts. He put his best into this—his oratorio of “ Abraham ”—and the feverish way in which he worked at it—day and night—undoubtedly shortened his life. The last time he stayed at my house in Leeds, he was hard at work on it, and did not long survive its completion.

Molique's
“ Abraham ”

Possibly it may be appropriate here to give a short account of how another Yorkshire violinist was to benefit through being associated with Molique, and to record my first meeting with J. T. Carrodus.

A short time after my first course of lessons with Molique, I found myself one day in Keighley—whether for the purpose of giving lessons or appearing at some concert, I cannot now remember—and on walking up one of its streets, I heard the tones of a violin produced in a much more masterly manner than one would have imagined it possible in an unimportant place such as Keighley then was. On getting nearer to the building (a

barber's shop, with large old-fashioned bow windows) from which the sounds proceeded, I took advantage of a card, displayed in one of the windows, that violin strings might be purchased there, to enter the shop. On the approach of the master to learn my business, I asked to look at some strings. The violin playing still continued, and on asking who it was that was playing so well—as I recognised the difficulty of the passages and the firm manner in which they were being attacked—the hair-dresser replied, "It is my son, John," and, opening a little door in the wooden partition which separated the large bow-window from the shop, a boy of thirteen or fourteen came out, holding in his hands his fiddle and bow, the big bow-window being evidently his practice room. I was very much struck with his youth and the difficulty of the music he was playing, and, after mentioning my name, I gave him an invitation to come to my house. Up to this time, the boy, who was later to become the representative English violinist, had had but little instruction, and, fresh from my Molique studies, I was able to give him many hints regarding difficulties that had troubled him. Later, he spent some time at my house, and, on returning to Keighley, I gave him many studies and some new music of Vieuxtemps, which was then unknown to him.

I meet
Carrodus.

It is evident that the care so long bestowed on Carrodus by the great German violinist was thoroughly appreciated by him, as, long afterwards, on the birth of one of his sons, he gave him the names of his loved master, and Bernhard Molique Carrodus is, at the present time, one of the best known English violinists now resident in London.

The deep friendship established between myself, as a young man, with the boy Carrodus, continued to the day of his death, and I rarely stayed in London over a week-end without my Sunday being spent at Carrodus' pretty house at Hampstead, discussing the merits and demerits of violins, and talking over the good old musical times of Yorkshire in our young days.

The second summer (1851) which I spent with Molique was one of intense heat. By having three lessons each week it left merely one day between for preparation, but the days were so hot that to work was impossible. I had, therefore, to turn day into night, doing my practice after the sun had lost its power, and taking my rest during the daytime. In addition to being the Great Exhibition year, it was a very busy musical season. Although I had not the same facilities of being able to hear so many concerts as when I was studying with M. Vieuxtemps, yet I went to as many as I could spare time for. Sterndale Bennett

and Henry Blagrove had excellent chamber concerts in the rooms in Mortimer Street, and Ernst, the great German violinist, had a series of splendid quartet concerts in the Beethoven Rooms in Harley Street, so I had good opportunity of hearing high-class chamber-music. Ernst.

It was during this visit that I was engaged by the Committee of the Sacred Harmonic Society to play at all their concerts in Exeter Hall during the season. The concerts were under the conductorship of Costa, and embraced oratorios, including "Messiah," "Judas Maccabæus," "Jephtha," "Elijah," "St. Paul," "Creation," &c. The principal vocalists that season were Mesdames Clara Novello, Sherrington, Rudersdorff, Catherine Hayes, and Dolby, Messrs. Sims Reeves, Lockey, Henry Phillips, Weiss, &c. The chorus numbered 500, and the band 200, making 700 in all, a far bigger gathering than I had previously heard; but, although the band was magnificent and, I feel sure, could not have been surpassed, the chorus proved to me very disappointing. I remember thinking at the time that a Yorkshire chorus of a quarter the number would have done far better, both in quantity and quality of tone; whilst in precision and attack, the London chorus could not bear comparison. The same remarkable reproach appears still to rest on London, and, if any

chorus is required for an event of extra importance, a body of voices has to be imported from Yorkshire, Leeds having been called upon more than once during the past year or two.

XIV.

THE GROWTH IN APPRECIATION OF LEEDS CHAMBER CONCERTS.

It was my visit to London, recorded in the last chapter, which brought about a further development in matters appertaining to music in Leeds, and a part of this development resulted in the visits to Leeds of Molique and Ernst. The latter violinist was one of a distinguished party engaged for a concert to be given in the Music Hall, at which, among the vocalists, Tamburini and Stockhausen were to sing. It was in Ernst, however, that the principal interest centred. For pathos, richness of tone, and brilliancy of technique, I have never heard Ernst surpassed. At this concert he played his "Otello" fantaisie; the programme also included Beethoven's quartet, No. 4, in E minor, in which I joined Herr Ernst. It was to rehearse this quartet that I went to Ernst's hotel in the afternoon, and the visit was a memorable one to me, as it was then I saw for the first time a Stradivarius violin. I was little aware that, as Ernst showed me his fine fiddle, I was looking at an instrument the history of which, during the period of its existence, had been so

Two Gifted
Violinists
visit Leeds.

I see a
"Strad"
Violin for
the first
time.

remarkably connected with one of which I was to become the possessor a quarter of a century later. The story of these two fiddles is so interesting that I must endeavour to give it in the chapter which I may devote to my fiddle collection.

Somewhat on the lines of the Chamber concerts which I had heard in London, given by Sterndale Bennett and Henry Blagrove, I arranged with Mr. Fred Hird, a Leeds organist and pianist of great ability, for a series to be given in Leeds; and it was at the first of this series that Herr Molique made his initial visit here—a visit notable, if for nothing else, because of the first public performance in Leeds of Bach's Chaconne.

The full programme of the first concert of the series, which took place on Tuesday, January 27th, 1852, was as follows:—

PART I.

Quartet in F, Op. 18, for two violins,
viola, and violoncello . . . Beethoven
Song . . . "Gone" . . . Macfarren

Miss EYLES.

Solo Violin "Fantasia on Themes from
'Norma'" . . . Molique

Herr MOLIQUE.

Song . "The Tribute of a Tear" . . . Loder
Trio in D minor for pianoforte, violin, and
violoncello . . . Mendelssohn

—
PART II.

Quartet in D major for two violins, viola,
and violoncello . . . Mozart

Song	Miss EYLES.	
Solo Violin	"Chaconne"	Bach
	Herr MOLIQUE.	
Vocal Duet		Mozart

This concert started, with great *eclat*, a new series of Chamber Concerts in Leeds. It was attended by a large audience in the Music Hall, for, as both Mr. Hird and myself had a great number of supporters in Leeds, our list of subscribers was a large one.

Speaking of the performance itself, and to show how such concerts were being appreciated in those days, it may be as well to insert here the criticism which appeared later in the Leeds papers :—

“ CLASSICAL CHAMBER CONCERTS.

We owe to the good taste and spirit of Messrs: Haddock and Hird the bringing out of a series of chamber concerts, of which the first took place on Tuesday evening last. This class of music has, of late, become very frequent, and, it may reasonably be concluded, very popular in the metropolis. The concert opened with Beethoven's quartet in F, Op. 18, in which Messrs. Molique, G. Haddock, Bowling, and Priestley took part. Herr Molique, though for some years known and appreciated in London, as holding the first rank amongst violin players, was new to Leeds. The highest expectations must have been realised by all who can truly estimate the excellent.

It has been truly observed of Molique, that he gives to the great master's thoughts audible and adequate expression; never was it more clearly shown than in this quartet, which, as one of the

highest of the imaginative compositions of the great masters, gave full scope to his powers. Herr Molique was admirably supported by Messrs. Haddock, Bowling, and Priestley. The trio in D minor of Mendelssohn, for pianoforte, violin, and violoncello, which concluded the first part, was a faultless performance. In Mr. Hird, as shown in his playing of this trio, we possess an interpreter of chamber music that would not shame the best of our Metropolitan concerts. We can speak with equal commendation of the performance of the quartet in D, by Mozart. Messrs. G. Haddock, Scholey, Bowling, and Priestley took part in immediate comparison with so great a leader as Herr Molique. Mr. Haddock maintained and, in our opinion, greatly added to his former reputation. In the Andante movement his playing came up to the highest requirements, and the whole performance was worthy of its great composer. The solo performances of Herr Molique, both in the subjects and in the rendering of them, proved the same pure and classical taste and masterly handling already referred to. The 'Chaconne,' by Sebastian Bach, so full of difficulties, showed more than sufficiently how completely he has overcome all mechanical difficulties of his instrument. The vocal performances of Miss Eyles and Mr. Winn were exceedingly pleasing."

First performance
here of
Bach's
"Chaconne"

The second of our concerts took place on Monday, March 8, when we had as our vocalist Mrs. Sunderland, and, on account of his previous great success, a re-engagement was offered to Herr Molique. The following programme will show that the scheme was still an interesting one; but, as I look at it again, after all these years, I cannot but

think that we must have been a little too generous. At all events, it is more than would be appreciated now.

PROGRAMME.

Quartet, Op. 18, in C minor, for two
violins, viola, and violoncello Beethoven
Messrs. MOLIQUE, G. HADDOCK, BOWLING,
AND PRIESTLEY.

Song . . . "The Wanderer" . Schubert
Mr. WINN.

Song . . . "Star of Life" Donizetti
Mrs. SUNDERLAND.

Grand Fantaisie "Souvenir de Britain"
Herr MOLIQUE. Molique

Duet . "My bright and spotless crown"
Wallace

Mrs. SUNDERLAND and Mr. WINN.

Quartet in E flat for pianoforte, violin,
viola, and violoncello . Beethoven
Messrs. HIRD, G. HADDOCK, BOWLING,
and PRIESTLEY.

PART SECOND.

Quartet in B flat for two violins, viola,
and violoncello Molique

Song . . . "Seest thou at even"
Mrs. SUNDERLAND. Kalliwoda.

Violin obligato—Mr. G. Haddock.

Trio for pianoforte, violin, and violoncello
Reissiger

Messrs. HIRD, G. HADDOCK, and PRIESTLEY.

Song . . . "On the shores of a stranger"
Mrs. SUNDERLAND. Bellini

Solo Violin . "Chaconne" (by desire)
Herr MOLIQUE. J. S. Bach

Duet . . . "Follow, oh dearest" Spohr
Mrs. SUNDERLAND and Mr. WINN.

The date of the third concert was April 19, 1852, and the fourth, and last, took place on the 24th of the following month. Already Leeds was beginning to show a great difference in its appreciation of good music and in the standard of its performances.

XV.

THE DEVELOPMENT OF YORKSHIRE CHORAL SOCIETIES.

It was about this time, I think in 1851, that I was invited to take up the conductorship of the Dewsbury Choral Society, into which I threw a great amount of interest. This body of choralists was a very promising one, having already done much good work, and I wished to impress upon it some of the knowledge I had acquired by being so frequently connected with the big choral performances in London.

Dewsbury
Choral
Society.

Haydn's oratorio, "Creation," was the work decided upon, and I soon got the Dewsbury vocalists enthusiastic in their meetings, so much so that, after our public performance, which was given with a full orchestra, and with Mrs. Sunderland as one of the principals, the press criticisms were all unanimous in praise, stating that "it was given in a style decidedly superior to anything of the kind ever attempted in Dewsbury. The choruses were very effectively performed; nor were the efforts of the instrumentalists less deserving of admiration for the correctness and style of their performances. The

whole was splendidly conducted by Mr. G. Haddock, of Leeds, under whose spirited superintendence this society now bids fair to increase in efficiency."

Evidently the efforts of the society had also been appreciated by the public, as the article from which I quote states that "Every seat was filled and a great number of people were unable to find accommodation."

The fortunes of the Leeds Choral Society also continued to improve, and each concert served to add to its reputation and give it wider support. In this society I had the full direction of the band, whilst Mr. R. S. Burton undertook the training and conducting of the chorus. At its twelfth public concert, given also this same year, 1851, a young choir boy from the Parish Church—Master Ramsden (a brother of Archibald Ramsden)—sang some solos, and the "Leeds Intelligencer" of that day said he "possesses a beautiful and pure voice, and sang his songs with great taste and feeling."

I remember that the early spring of 1852 was a very busy one, the whole of the more important towns of Yorkshire, such as Leeds, York, Hull, and Bradford, appearing to vie with each other in their endeavours to become recognised as musical centres. Leeds and Bradford particularly were beginning to reach the crisis when the great development in music was proving the inadequacy of their

respective concert rooms, about which I must speak in a future chapter.

The summer of 1852 I again spent in London, but this time resumed my lessons with my favourite teacher, Henri Vieuxtemps, who, after an interval of several seasons, was again paying a visit to this country.

I resume
my lessons
with
Vieuxtemps.

It was with more than ordinary pleasure that I looked forward to meeting, after four years, the one who had left so deep an impress on my style of playing. I again was to take three lessons each week during the whole of his stay in London, and, during this period, was to study with him the whole of his larger works, together with those of other writers. In order to do full justice to these, I worked very hard, which limited my time for attending concerts.

Many of these during that season were very important, on account of the numbers of distinguished musicians who visited England that season. One concert, however, stood out from all the others. I used, as previously, to accompany Madame Vieuxtemps to the more important concerts at which her gifted husband performed, and shall ever remember a visit to the old Philharmonic Society's concert, at which he played so superbly the concerto in D, by Beethoven.

He plays
Beethoven's
Concerto in
D for Violin

At this period, Vieuxtemps was in the height of his fame, and his very rich and

beautiful tone, his wonderful bow arm, and unparalleled technique roused the great audience to a pitch of enthusiasm rarely witnessed. The number of illustrious visitors, including Spohr, Ferdinand Hiller, Berlioz, Molique, Lindpaintner, and numbers of others, were led off by Spohr himself, who, on the conclusion of the work, stood up in the area of the hall and cried out "Bravo, Bravissimo," and the whole audience rose *en masse* to do honour to the young Belgian violinist.

XVI.

IMPORTANT MUSICAL STEPS IN BRADFORD.

It would be far too long and difficult a matter to write fully of all the transition period, the new methods employed, the jealousy and bitter feeling displayed by various rival factions, but all serving towards one good end—the erection of a fine large Concert Room.

Bradford was to lead the way in the building of the St. George's Hall. In the December of 1849, a meeting was convened by Mr. Samuel Smith, and held in the Exchange Buildings, at which were present a number of influential Bradford men. Mr. S. Smith, in the course of his remarks, said that, at the performance of "Elijah," which I had given a short time previously in the hall of the Mechanics Institute, nothing had pleased him more than to see the gallery nearly filled with factory operatives, and, as the hall was altogether too small for such important choral concerts, he submitted the following resolution :—

"That it is the opinion of this meeting that the accommodation at present provided in the town

of Bradford for public meetings, concerts, &c., is not sufficient, and that it is desirable to erect a hall or public building commensurate with the wants of this important borough."

The building
of the
St. George's
Hall,
Bradford.

The result of this gathering led to the erection of St. George's Hall, the opening of which was celebrated by a grand three days' musical festival, beginning on Wednesday, August 31st, 1853, and extending to September 2nd.

It was very appropriate that Mr. Samuel Smith, the agitator for the erection of this hall, was not only the moving spirit of the festival, but was also Mayor of Bradford during that year.

The principal vocalists of this occasion were Madame Clara Novello, Miss Louisa Pyne, Mrs. Lockey, Mrs. Sunderland, Miss Freeman, and Madame Castellan, Mr. Sims Reeves, Mr. Lockey, Signor Gardoni, Signor Tagliafico, Mr. Weiss, Mr. Winn, and Herr Formes. The orchestra, consisting of eighty-seven performers, was led by Sainton and was conducted by Costa.

As one of the performers, I was greatly interested in the opening of this hall, a building having been made more or less necessary on account of the development of these musical gatherings, in which I had taken so prominent a part.

I might write much of this festival, and also of the musical events which now began

to crowd a Bradford season, as the opening of the St. George's Hall seemed to give an almost impetuous stimulus to the concert giving movement in Bradford. I can only chronicle briefly that, the following year, appeared the celebrated Cologne Choral Union, with Herr Carl Hallé as solo pianoforte. Then followed the establishment of the Bradford Choral Union (1855), the Bradford Amateur Musical Society (1856). The principal event of this year was the triennial Bradford Musical Festival. Previous to this, Mario and Grisi made their first appearance in Bradford, with J. L. Hatton as accompanist, and they were assisted by the whole strength of the London Orchestral Union. The vast hall, for this event, was crowded from floor to ceiling, many of the tickets having been secured only at a premium.

Herr, Carl
Hallé
appears in
Bradford.

The Bradford Festival Choral Society made its first appearance in December, 1856, after the festival of the previous August, the work selected for performance being the "Messiah."

Bradford
Festival
Choral
Society.

In March, 1858, Mr. Charles Hallé's full band from Manchester performed for the first time in Bradford.

The year following saw the third triennial festival—a great event musically, but the last of the series.

Santley made his first appearance in Bradford during this year, and in 1861 there

First
appearance
in Bradford
of Santley.

And also of
Jenny Lind.

took place the first appearance of Madame Jenny Lind. I was a performer at this concert, under the conductorship of her husband, Otto Goldschmidt, and could give pages of recollections as I could also about the rise and fall of numerous vocal and instrumental societies, which all served to constitute the musical life of Bradford. My own chamber concerts had continued, but I left now the giving of choral concerts either to the old Choral Society or the Festival Choral Society.

In 1865, however, the most important move up to that time took practical shape, when my old Bradford friend and patron, Sir Jacob Behrens (he was Mr. Behrens at that time) called together a number of friends in his office and started a guarantee fund for the establishment of a series of subscription concerts.

Bradford
Subscription
Concerts
begin.

This was largely taken up, and the first concert of the Bradford Subscription series took place on November 24, 1865, and these concerts, undoubtedly the greatest and best of all Yorkshire concerts, have continued such until the present time, introducing all the greatest performers and all the greatest works, with Mr. Charles Hallé and his famous Manchester orchestra as their backbone.

In 1869, Madame Norman-Neruda (afterwards Lady Hallé) made her first appearance in Bradford, playing Mendelssohn's concerto

and my dear old master's (Vieuxtemps) Fantaisie Caprice.

I was present at all the festivals, and, as violinist of the Hallé orchestra, on all occasions at which it appeared, and in 1875 took part, under Sir Arthur Sullivan, in the first time of performance in Bradford of his work, "The Light of the World."

Sullivan's
"Light of
the World."

With allusion to this event, I close my recollections of musical life in Bradford.

XVII.

THE MUSICAL DEVELOPMENT OF LEEDS.

THE impetus given to Bradford by the building of the St. George's Hall and the big musical festivals held in that town, had a very stimulating effect on the neighbouring town of Leeds. During 1853 and the following four or five years, the state of music was undergoing rapid developments, which all led up to the building of the Town Hall and the holding there of the first Festival.

The concerts of the Leeds Choral Society and those of the Madrigal and Motet Society continued to take place, but, unfortunately for both societies, there existed an amount of rivalry between their respective conductors, Mr. R. S. Burton and Mr. William Spark, which, as may be imagined, had a very detrimental effect on both choral bodies.

Many choralists were members of both societies, which gave rise to still more bitter feeling, and this ultimately culminated in the breaking up of the Choral Society. A performance of "Elijah" had been arranged for, and took place in York. On its conclusion, a resolution was proposed by the Conductor

(Mr. R. S. Burton) to the effect that no member, either vocal or instrumental, of that society should be a member of or take part in any concert arranged by the rival society. This led to much opposition, and angry feelings arose towards the management of the Choral Society, and this, as stated above, ultimately led to its termination.

A new society was, however, on the point of formation, that was to bring about the result which had been gradually led up to for so many years. This new society, "The Leeds Musical Union," was managed by a committee of gentlemen, for whom Mr. John Wm. Atkinson, a well-known and highly respected solicitor, acted as Hon. Sec.

An
Important
New Society

The Committee were fortunate enough to secure a large and influential number of subscribers, and the concerts, from the very commencement, proved very successful, both musically and financially.

The orchestra, consisting of local players, but considerably augmented by others from Manchester and Liverpool, began to do very good work. Numbering sixty performers, and these of better standing than Leeds had previously been able to obtain, the programmes were of greater importance and much more adequately performed. Symphonies and other important orchestral works were included, whilst, at various times, the larger forms of chamber-music found

Signor
Piatti visits
Leeds.

inclusion. Eminent vocal and instrumental soloists from London appeared at each concert, and I greatly appreciated being, in my position of leader of the orchestra, brought into touch again with my old friends Sainton, Henry Blagrove, J. T. Willy, Signor Piatti, Herr Hausmann, and very many others. Henry Blagrove came to play Spohr's dramatic concerto with the orchestra, and Piatti gave a fine technical display in his Fantaisie on "Linda di Chamounix."

At another concert was performed the whole of Mendelssohn's music to the "Midsummer Night's Dream," which Charles Lucas, a Professor of the London Royal Academy of Music, came to conduct.

Opening of
the Leeds
Town Hall.

These concerts continued in the Music Hall until the end of 1857, after which, as a direct result of the gradual growth of the love for and support of music in Leeds, the Town Hall had been erected and was to be opened in the year following. This great event took place on September 7, 1858, the Town Hall being opened with great ceremony by Her Majesty the Queen, who was accompanied by H.R.H. the Prince Consort, Mrs. Sunderland singing the National Anthem.

The principal details will be well known, as the event was one of the most important connected with the history of the town; but, as it was mainly a result of a musical development, and the building being opened by the

first Musical Festival given in Leeds, it will, perhaps, be appropriate to give here a few particulars in connection with it.

The principal vocalists included Madame Clara Novello, Mrs. Sunderland, Mademoiselle Piccolomini, Madame Weiss, Miss Walker, Miss Dolby, Miss Palmer, Miss Freeman, Madame Alboni, Mr. Sims Reeves, Mr. Wilbye Cooper, Mr. Inkersall, Signor Guiglini, Mr. Weiss, Mr. Winn, Mr. Santley, and others.

The conductor of the Festival was Sir William Sterndale Bennett, with whom came, as a private visitor to the Festival, Joseph Joachim.

Sterndale
Bennett.

The band of 96 performers, under the leadership of Sainton and H. Blagrove, contained a number of my old friends, including, in the first violins, H. Weist Hill, J. T. Willy, J. Haydn B. Dando, Clementi, N. Mori, and J. T. Carrodus, with whom I shared my desk. The chorus was trained by Mr. R. S. Burton; Mr. Spark and Mr. Henry Smart presided at the organ. Madame Arabella Goddard was the solo pianist.

It was for this Festival that Bennett wrote his "May Queen." The first performance took place on Wednesday morning, September 8, with a rendering of "Elijah," and finished on the following Saturday with the "Messiah."

First per-
formance of
"The May
Queen."

Of those who took part at the opening of the Leeds Town Hall there are very few, as

I come to run over the names in my mind, who are left to remember the brilliant gathering. In fact, it is only a few months ago, on the occasion of Santley's last visit to Leeds (when he took part in a concert with Madame Patti, organised by my sons) that he came up to my house to see me and to talk over the events of long ago. He made the remark that he thought he and I would be about the only two left who had appeared on that occasion.

Numerous
Series of
Concerts.

Similar results followed in Leeds as had occurred in Bradford after the opening in that town of St. George's Hall. The number of concerts was multiplied. Since then the Leeds Philharmonic has sprung into being, the Leeds Subscription Concerts, the Leeds Musical Evenings, the Leeds Choral Union, and hosts of other series of a smaller nature. The opening of the Infirmary in 1868 gave the opportunity for the Hallé Manchester Orchestra to be here throughout the whole of the summer of that year.

The Musical
Festivals.

The Festivals were not taken up after 1858 until 1874, since which year they have been continued, as every one knows, triennially up to the present time.

The Leeds College of Music was opened in 1894, and, doubtless, has had some influence over music in this town ; but this institution, like a number of the series of concerts

mentioned above, belong to the present time, and are consequently out of place in my "Recollections," which I do not record after the opening of our magnificent Town Hall in 1858.

XVIII.

MUSICAL RECOLLECTIONS OF OTHER TOWNS.

THE "Recollections" which have been so far recorded will be noticed to refer directly or indirectly to the opening out of music in the West Riding of Yorkshire. It was with this district that I was naturally most connected, and in which my chief interest lay. My musical life has, however, been spread over a very wide area, many of the events being epoch-marking, and all of them of great interest musically, but the mere recording of which would mean a book of ten times the size of this one ; and yet this has proved to be far more voluminous than I had originally intended.

In this chapter, however, I will endeavour to briefly record events with which I was personally connected in other parts of the United Kingdom, which may recall some names and doings of men famous in their own time, but who, in the march of events, have dropped out of recollection.

My connection with various Musical Festivals has been long and extensive, as I played at the whole of those held in Bradford,

the Reid Festivals in Scotland, the earlier Bristol Festivals, the one given in Liverpool in 1874 (or 1875), the first one in the Leeds Town Hall in 1858, and the series beginning in 1874, until such time as I resigned all concert work. In June of 1857, I also attended the great Handel Festival in the Crystal Palace. This, given under the direction of the Committee of the Sacred Harmonic Society, although generally referred to as the first Handel Festival, was really an experiment. The first actual Handel Festival took place in June, 1859, the number of the instrumentalists being 600, and that of the chorus 3,400, making a grand total of 4,000 performers.

First
Handel
Festivals.

This whole force was under the command of Sir Michael Costa. In commemoration of this great event, I still possess a medal, a replica of which was presented to each performer, with his or her name engraved on the rim. I attended all the subsequent festivals during Sir Michael Costa's direction of them.

My connection with Liverpool has been very long and intimate. Starting in January, 1856 (during our own Leeds Concert recess), I played for four weeks—twenty-four concerts in all. It was in 1864 that the St. George's Hall was opened with a splendid Musical Festival; the usual Festival Principals of that day—Madame Clara Novello, Madame Viardot Garcia, and others—sang at this festival,

Opening of
the St.
George's
Hall in
Liverpool

which was under the conductorship of Sir Henry Bishop, Dr. Samuel Sebastian Wesley presiding at the organ.

And of the
Philhar-
monic Hall.

Previous to the erection of the noble Philharmonic Hall, I had taken part in several of the societies' concerts in the large hall of the Collegiate Institute. On the opening of the most perfect and spacious concert rooms in England, which were intended for the Philharmonic Society's exclusive use for their own concerts, I became a member of that society. From that time, for thirty years, I attended the whole of their concerts. The Liverpool Philharmonic Society was a very wealthy one, having not only its own hall, but its own regular orchestra and chorus. It gave twelve concerts each winter on alternate Tuesdays, having a rehearsal on the previous evening, at seven o'clock, for orchestra and chorus, and another at 1-30 on the concert day, for orchestra and solo artists.

Punctuality was imperative, and any member attending after the appointed time was subject to a fine ; and, if absent from any one rehearsal, a larger fine was imposed. Although having a long railway journey, I do not remember ever having been late in attendance, although, in those days, fast trains were few and those few not too punctual. It was not at all an unusual thing to have to leave my train at Manchester and

to wait for an hour or two before there was one to carry forward the passengers to Liverpool.

Some
Celebrated
Conductors.

During my connection with this society I had the pleasure of playing under the following conductors :—Z. Hermann, Alfred Mellon, Sir Julius Benedict, Max Bruch, and Sir Charles Hallé, whilst numbers of others came specially to conduct their own compositions. Sir Julius Benedict was the conductor who had the longest connection with the society, and was greatly liked for his gentlemanly bearing and kind manners displayed to every one with whom he came in contact. On his seventieth birthday—he was born in 1804—he was presented by the members of the orchestra with a very handsome silver ink-stand, &c., my brother Thomas, as the oldest member of the society, making the presentation.

Of my recollections of Manchester musical life, it is not possible to do anything like justice. About my connection with this city, I could give many details. I will here merely chronicle the opening of the Manchester Exhibition in 1857, when Her Majesty the Queen, the Prince Consort, and many members of the Royal circle were present, and which event afforded Mr. Charles Hallé his first great opportunity. My long friendship with this remarkable man—great in so many ways, as a business man, conductor, pianist,

Charles
Hallé's
Concerts in
Manchester.

teacher, compiler—caused me to attend for many years not only his own concerts in the Free Trade Hall, Manchester, but all with which he was associated in so many other towns. On these occasions I met practically every one of note, and heard everything that had been written up to that time worthy of a hearing.

It would be an impossible task to recall the whole of the names, even of the great ones, who appeared in those days, but they included Edvard Grieg, Hans von Bulow, Ignaz Brull, Otto Goldschmidt, Stephen Heller, Molique, Ludwig Straus, Ondricek, Wieniawski, Wilhelmj, Piatti, Bottesini, and many others, Joachim being an annual visitor. Every vocalist, including Christine Nilsson, Jenny Lind, Mario, Trebelli, and Tietjens, appeared from time to time. My old friend and master, Vieuxtemps, I met there very frequently.

His
Knighthood.

My admiration for Hallé was great and sincere. I think, perhaps (after this lapse of time), I may be permitted to record that it was through my instrumentality he received his knighthood. For years the amount of work he accomplished and the good he was doing struck me as prodigious, and I thought that he really deserved Royal recognition of his work far more than many who had already received it. I privately sounded him on the subject, and, on learning that he would not

be averse to it, I had a requisition drawn up, of which several copies were made. Through the kindness of the late William Beckett Denison, Esq., the late Sir Andrew Fairbairn, Major Gerard (an enthusiastic amateur double-bass player in Hallé's orchestra, a great friend of Hallé himself, and a brother of Lord Gerard), and many others, these copies were extensively circulated and signed by those who had had the opportunity of seeing the good work which was being done by Charles Hallé. The requisition was presented in the proper quarters, and in due course the object of it was accomplished.

CONCLUSION.

As was stated in the Preface, there has been no pretension to literary style in the foregoing chapters ; they have been merely recollections dictated by me in some sort of datal order, without the aid of diary, and with very few programmes or press-cuttings. A dozen or so of the latter and some letters from various artists have been the only media as an addition to my memory for the compilation of the various musical doings, which date from nearly three-quarters of a century ago. Should there be, therefore, any slight discrepancy of date, or inaccurate mention of any performers' names, I claim the kind indulgence of my readers.

The whole and sole object of my having given way to the solicitations of numerous friends and others interested in the music of to-day in dictating these musical memories, was to show what had been done here to bring about the present stage, and at what period this evolution began. Had I trusted to what I had been told, or drawn upon some old papers and memoranda in my possession, I might have gone back still further, and

shewn musical affairs in a still more primitive state. For instance, the following programme, given me by Dr. H. N. Settle, an old Leeds medical man, more years ago than I care to count, shews of what nature were the Leeds Subscription Concerts of precisely one hundred years ago :—

THE SECOND SUBSCRIPTION CONCERT

For the benefit of the Leeds General Infirmary, on Thursday next, the 24th inst., will be performed in the Music Hall, Albion Street, Leeds. A Grand Concert of Vocal and Instrumental Music.

A Leeds
Subscription
Concert of
100 years
ago.

PART I.

Overture	Pleyel
Song	Master BRADBURY
Concerto	Avison
Song	Miss JACOBS
Concerto Oboe	Mr. ERSKINE

PART II.

Grand Symphony	Haydn
Song	Master BRADBURY
Song	Miss JACOBS
Concerto Flute	BY A GENTLEMAN
Song	Miss JACOBS
Overture	Ditters

Leader of the Band—Mr. WHITE.

After the Concert a Ball.

LEEDS MERCURY, Jan. 19, 1805.

From the above may be gathered one significant fact—that the flute player of a century ago had the same modest, retiring nature as the one of to-day.

Had I also gone fully into details, and used other aids to my memory, much more could have been written.

Again, if I had not confined my remarks to music, but spoken of the Theatre of that early period—even before the old Casino, a wooden erection, standing in Lands Lane—or of the numerous people who were “characters” amongst our townsmen of long ago, or of the town of Leeds itself before there was a railway station, when the stalls of the butcher and greengrocer used to stand in lines down Briggate on the market days, and when, in the very heart of our populous, busy city, were fields of grass that was really green, very many things might have been given that would have proved of general interest.

I have confined myself, however, to that with which I was most familiar, and, if the raking up of my old thoughts should prove of the slightest interest to the art to which I have given the work of my life, my efforts will have been fully repaid.

APPENDIX No. 1

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THE
VIOLIN COLLECTION
OF
G. HADDOCK.

APPENDIX No. I.

THE VIOLIN COLLECTION OF
G. HADDOCK.

INSTEAD of writing a chapter on the collection of fiddles which it has been the great pleasure of my life to acquire, I have thought that the exceedingly able article written by Mr. T. H. Hardman for one of the journals issued in 1890, would be as full and comprehensive as any that I could dictate. Numbers of enthusiasts—artists and amateurs—have come to see my fiddles ; pamphlets and articles have been written for the illustrated and other papers. I think, however, that, of all I can call to mind, the one here given is as interesting as any. At the termination of Mr. Hardman's article, I give the brief account of the Ernst Straduarius promised in an early chapter of the book.

Sir Charles Hallé remarked the other day that in Sheffield alone over five hundred working men are students of the violin. What number of working men in Leeds are devoted to the most mysterious, subtle, and expressive of instruments we have no means of saying. But one significant instance of the extent to which stringed instruments are

“taken up” nowadays may be noted. From the three hundred and odd pupils of one family of local musical instructors, an orchestra of over a hundred players was formed only a few weeks since, and gave a most successful concert in Leeds. The popularity of the violin is seen in many directions. The most unpretentious concert is incomplete now without a solo on this instrument, where, at one time, the pianoforte was regarded as all-sufficient—even in its function of accompaniment to the voices. In the streets, one is struck by the number of fiddle-cases proudly borne by youths and young ladies. Apart from the attractiveness of the instrument, ladies find it well adapted to display the grace and symmetry of the arm—thus fulfilling, to some extent, the mission the harp once served!—and an escape from the monotonous despotism of the pianoforte, which “everyone” plays. With so large a constituency interested in “fiddles and fiddling,” some account of the remarkably fine collection of Cremona violins belonging to Mr. George Haddock, a gifted executant and an enthusiastic collector, cannot be other than welcome. The fame of this collection is wide-spread. Many of the musical celebrities from far and near who find their way to Leeds during the musical season, pay a pilgrimage to Mr. Haddock’s breezily-perched prospect-commanding home

at Newlay, for a glimpse of his musical treasures. The same object recently took me to Newlay Hall, where I found a courteous welcome and a complaisant host. The pervading genius of the place is discerned at once. Those peculiar oblong cases in which violins pass their mute inglorious seasons are on all sides, and of all varieties of shape. They overflow the dumb-waiter, the side-board and tables, and even take possession of the chairs ; and some of the cases have a corpulence and bulk that betray a double tenancy. From the lot Mr. Haddock selects and opens one. The violin is a Francisco Rugerius—a contemporary of the great Antonius Stradivarius, whose instruments have never been matched before or since his time. The label within the Rugerius, however, bears the date 1673, that is, in the earliest years of Stradivarius' workmanship, when he had only just begun to sign his productions, and long before he had developed the form that distinguishes his "grand" period. This Rugerius could hardly be more tenderly cared for or handled. Mr. Haddock removes the richly-embroidered yellow silk covering under which it reposes with sympathetic hand, and lifts it out for inspection from its couch of yellow plush. The rich, satin-like nature of the wood shows through a yellowish varnish of that tint and finish the art of whose production the violin makers

of to-day know not. The modelling strikes one; for the back is rather fuller or higher than usual. Herein it differs from some of the instruments which have won Stradivarius his proudest bays, in which the comparative flatness is noticeable. There is a singular interest in comparing the workmanship of different makers. To the eye of the ordinary observer, all violins have a pretty strong resemblance. They are "as like as two peas." But to the connoisseur, instruments are full of ingenious and instructive degrees of difference. The wood, the coloring, the modelling, the size and thickness of the various parts, have each an eloquence and meaning of their own. Woe to the amateur or violin fancier who, without the knowledge that detects and appraises those distinctions, ventures upon the thorny pursuit of "collecting!"

It is another Rugerius that is next brought to light—this time by Baptista of that ilk; a beautiful instrument, the varnish a fine reddish-brown, and the tone, as Mr. Haddock's tasteful bowing demonstrates, exquisitely full and sonorous. The very appearance of the next case suggests something "special." It is of uncommon size and shape, and richly lacquered over in quaint and intricate figures. The case was made in Paris, for a celebrated London musical amateur, and was sent to Japan to be lacquered, at a surprising cost. But the contents more than correspond with



Violin, by Antonius and Hieronymus Amati.
Date 1615.

this valuable covering. This violin is the handiwork of Antonius Amati, son of the founder of the ever-memorable Cremona makers, in whose nephew, Nicholas, the genius of the Amatis reached its culminating point. This example of Antonius, which is dated 1615, is famous amongst collectors as the "Drummond;" and is considered a perfect specimen of the maker's best style. It is of the order known as the "Grand" Amati, from the largeness of the pattern, and its breadth at the top. The rich golden yellow of the varnish and the beauty of the wood excite admiration equally with its excellent state of preservation. No one would suppose it to be more than two centuries and a half old! When the bow is drawn across the strings, the brilliance and the quality of the tone are delightful. Another Antonius Amati—a present—dated 1648, though not of the large pattern, is also magnificent in modelling and in tone. Joseph Guarnerius was a maker whose repute is little inferior to that of Stradivarius; and the high esteem in which his instruments are held is shown by the large sums paid for them from time to time. Of this maker—who, to distinguish himself from his cousin of the same Christian name, signed his labels "Joseph del Jesu" or with "I. H. S." and a cross over the "H."—Mr. Haddock produces several examples; all, like the others

shown, carefully swathed in soft silk handkerchiefs, and ensconced in luxuriously-appointed cases. Joseph del Jesu made violins from 1725 to 1745, and the first now brought out is dated midway in that period, viz., 1736. The next is dated 1739, and perhaps few finer specimens of his art emerged from his workshop. The wonderful rich red of the varnish is noticeable in both cases, in the earliest especially for its mellowness. In another Joseph del Jesu, Mr. Haddock points out a peculiarity, referred to in Mr. Geo. Hart's painstaking work, "The Violin : Its Famous Makers and Their Imitators." Joseph Guarnerius seems to have exercised the keenest care in the selection of wood, especially for the bellies of his instruments. He seems to have obtained a large piece of pine of extraordinary acoustic properties, which he regarded as a mine of wealth for this purpose ; and all bellies made from this wood are marked by a singular stain running parallel with the finger-board on either side. Another peculiarity is the broad grain of the wood in the backs, and its upward slanting direction, giving exactly the impression of the marking on tiger skins. These appearances are plainly defined in the rich, golden, orange varnish of this third Joseph—a similar instrument to which was used by the great Paganini. That renowned but eccentric artist bequeathed his violin to the museum



The "Emperor" Straduarius Violin.
Date 1715.

at Genoa, to be there inaccessibly locked up under glass and seal—where it may now be seen. Two instruments by Joseph's cousin—Joseph Guarnerius *filius Andræ*—next claim admiration, the superb zebra-like marking of the wood gleaming through the varnish like brilliant rays of sunshine, as the light travels over the polished surfaces. It is on the handiwork of the greatest of all violin makers that we next look—Antonius Stradivarius, the pupil of Nicholas Amati, himself the greatest genius of his class until eclipsed by his pupil. From 1667 to nearly the close of the century, Antonius followed his master's pattern, so that his instruments for this period are styled "Strad-Amatis." But afterwards he altered his pattern by degrees in size, arching, thickness of wood, coloring, &c., until the perfected "Strad.," the masterpiece of its kind, was produced. Mr. Haddock has one dated 1714, and one 1692. But the greatest of all, chief treasure in a treasured collection, is the celebrated "Emperor" Stradivarius, dated 1715—the very heyday of the powers of the master maker—and generally conceded now to be his crowning effort. It is with no little enthusiasm that the owner relieves the "Emperor" of its silken coverings, and expatiates on the elegance of the modelling, the exquisite transparency of the red varnish, its irreproachable condition, and all the graces of the pattern. And then, taking bow

in hand, he plays over a few bars of an *andante*, followed by a series of octave passages, bringing out its sweet, pure tone and astonishing volume with captivating effect. There are many other violins still to see, but it would perhaps be only an anticlimax to allude to the examples of Gagliano, of Guadagnini, of Jacob Steiner, of Lupot, &c. More interesting will probably be some of Mr. Haddock's remarks on various points—for instance, with regard to judging of the genuineness of violins.

"You must have great numbers of old instruments offered you," I suggested. "How do you tell whether they are authentic," I asked, "because the worthlessness of the labels has been so often demonstrated, even in courts of law?"

"We judge by custom and by experience," was Mr. Haddock's reply. "The label inside is no guide—in fact, experts seldom glance at it. The varnish, the color, the modelling, the grain of the wood, and similar points are much more valuable and reliable indications; and it is by these, and the experience gained in a lifetime, that we judge."

"How long have you been collecting?"

"Over thirty years," was the reply. "How many violins I have I do not exactly know; but they must exceed eighty."

To enter on the subject of violin impostures would be too vast an undertaking. The

number of alleged "Strads." offered for sale is enormous, but the great majority are "bogus" affairs. Some have this poor claim to respect—that some unimportant portion of their multifarious parts may once have belonged to a genuine Cremona. As a recent writer said, belly, back, ribs, varnish, bridge, pegs, and bow of many a Stradivarius have been trained to acquiesce in strange new companionships since they wandered away from their native Lombardy! And because of a single part, "made-up" violins are styled "Strads." The value of a genuine "Strad.," as of any good example of the famous Cremona makers, is, of course, enormous—it would, indeed, seem preposterous, but for the extreme rarity of the real article. The value of the Emperor "Strad.," for instance, has now risen to some thousands of pounds. This, of course, is an exceptionally "long" price. But there are many instruments whose values run into the hundreds of pounds, and make a good approach to four figures. Nor can this cause surprise when all things are considered. As the writer just alluded has said, "A Cremona violin of the great period is a treat for the virtuoso in woodwork. There never was a more entire triumph of nicety of adaptation of parts to the whole, of means to ends. Alpine firs seem to have been exactly tempered by wind, frost, sterility, and sunshine on the Italian

slopes of the Alps to provide the maker with his slabs and curves. Climate itself co-operated with the artist's conception of ways and means, and administered the atmosphere, neither too hot nor too cold, neither over-moist nor over-dry, which at once mellowed and braced. Artistic fancy and taste came forth just as they were needed, not to overlay construction but to complete it. Nowhere, in shape, decorativeness, and certainty of effects for eye, ear, and touch, is there the least superfluity or deficiency." Before I left, Mr. Haddock showed me his collection of violin bows—of which there are makers hardly less famous than the violin producers—including his superb group known as the Tourte collection, after their maker, Francois Tourte. Words can hardly describe their exquisite grace of shape and accuracy of "balance," or the beauty of finish and decoration in gold, tortoise-shell, and mother of pearl. This is undoubtedly the largest and most valuable collection of bows in the world. One of these bows—the celebrated Viotti bow—was, during a recent visit to Leeds, presented to Herr Joachim, and is now continually used by the great Hungarian artist. Space permits of but the briefest reference to the pleasant time spent in his study, where, surrounded by engravings of eminent musicians whom he knew and studied under in youth—Vieuxtemps, Ernst,

Molique, and others—Mr. Haddock prepares “arrangements” and other work for the music publishers, in which he rescues many a gem of almost forgotten writers from undeserved neglect. Here, as we chatted, many a reminiscence of musical celebrities, past and present, and many an interesting fragment of musical history or romance were told with genial vivacity. Indeed, Mr. Haddock proved to be as rich a treasury of musical knowledge, anecdote, and biography as his house is of the instruments which it is the delight of his life to possess and enjoy.—*T. H. Hardman.*

In an earlier chapter, I referred to the first Straduarious violin that had ever come before me, and which had been shewn me by Ernst on the occasion of his first visit to Leeds early in the 'fifties. In order to shew how the lives of these famous fiddles may be traced, I give the following interesting account.

Approaching one hundred years ago, two very fine specimens of Straduarious workmanship came into the possession of Mr. A. Fountaine, of Narford Hall, in Sussex. These two violins he kept in a double case, where they rested, side by side, for many years. Mr. Fountaine, a great enthusiast, was in the habit of inviting musical house-parties from London for the week-ends.

Among those who were most frequently invited was Ernst, and, as a great privilege,

he was permitted to lead the quartet party or to play his solo contributions on one of these superb fiddles—the one usually designated by Mr. Fountaine as his “second best;” the other instrument never being permitted to be used for playing purposes, but being lifted from the case merely for admiring glances. One memorable Sunday, Ernst played so exquisitely on the “Strad.” lent him by his host, that Mr. Fountaine said he must use it regularly as his solo instrument, and straightway made the artist a gift of it. This was the violin shewn me by Ernst in 1852, and which he used till the day of his death. After passing through several hands, it was the one selected, twenty years later, by Madame Norman-Neruda, who was requiring such an instrument for her own concert performances. This instrument Madame Neruda had for a month on trial, and, curiously enough, the first big concert at which she used it was in the St. George’s Hall at Bradford. At the request of Sir Charles Hallé, I left my place in the orchestra in order to hear from different parts of the hall how the violin sounded under her bow and fingers. Of course, I had frequently heard it played upon by Ernst, but, in order to satisfy Madame, I acceded to her request.

After the concerto had been performed, I was frequently spoken to by various Bradford

friends, who all seemed to use the same formula, "How wonderfully Madame is playing to-night." On again reaching the artists' room, both Sir Charles Hallé and Madame Norman Neruda were anxiously awaiting my decision, and, when I said that "It sounded wonderful, and if Madame Neruda does not decide to have it, I shall," Hallé at once cried, "Then that settles it," and the violin is the one upon which Lady Hallé plays to this day.

The history of the other violin possessed by Mr. Fountaine is well known, it being the "Emperor Straduaris," which I added to my collection in 1876.

On the occasion of a visit to my house of Sir Charles and Lady Hallé with her brother, Franz Neruda, the celebrated 'cellist, some years after I became the possessor of this celebrated violin, I related to them the history of the two instruments, and Sir Charles, who always had a keen sense of humour, said at once that it was cruel that two such twin souls should be separated, and that it was only right that, after a separation of more than a quarter of a century, they should lie side by side again in a double case, as they used formerly, when in the possession of Mr. Fountaine. This, with great ceremony, was done, and the two violins were brought together again after their long separation.

If the violin which, after another 30 years, is still in my possession, is the "Emperor" of all fiddles, surely then that of Lady Hallé should be styled the "Empress."

APPENDIX No. II.

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SOME ANECDOTES

AS

RELATED

BY

G. HADDOCK.

APPENDIX No. II.

SOME ANECDOTES, AS RELATED BY G. HADDOCK.

During my long connection with fiddles, I have had many curious visitors, some, more or less, men of sense, but others very much, as we say in Yorkshire, "wooden-headed." It is seldom, though, that they acknowledge it candidly, as did the visitor of whom I write. An enthusiastic amateur violin maker brought an instrument of his own make to show me. After rhapsodising some time over the wood and varnish, he passed on to the model, in connection with which he made the somewhat remarkable statement :

"I have made the whole fiddle entirely out of my own head, and I have plenty of wood left to make other two."

Another visitor brought for my inspection a violin that he designated as a "grand Strad." This fiddle was as much like a creation of the great Cremonese artist as the illumination afforded by a farthing rushlight would compare with that of the sun. When I ventured to express doubt, he still asserted

that what he said was correct, and, as further proof of his statement, said triumphantly,

“ I know the very man who made it.”

Considering that Straduarius had been in his grave for over 150 years, further comment is unnecessary.

The enthusiasm of another devotee to string instrument makers, a German, is humorously shown in the oversight caused by his eagerness to complete his “creation.” He had just finished glueing on the belly of a violoncello, and was showing, with great pride, its graceful outlines as it reposed against a chair. On raising it to turn it over to show the ribs and back, a great clatter was heard in its interior, when suddenly a look of consternation spread over the poor man’s face, and his hand went up into the air with a despairing gesture as he exclaimed,

“ Tausend Teufels, if I have not left the glue pot inside ! ”

When Sir Charles Hallé brought Madame Neruda and her brother to my house in February, 1878, to see the fiddle collection, the “Emperor” met his consort (Madame Neruda’s violin) after a separation of very many years. As recorded in the first appendix of this book, these two celebrated violins used to repose, side by side, in a double case for many years ; but on one of them being given

to Ernst about 1850, afterwards passing to Madame Neruda, and the other eventually coming into my possession, they had been separated for over a quarter of a century. On the above occasion, therefore, the meeting of the two "twin souls," as Hallé called them, was one of great ceremony, and after, at his suggestion, they had been permitted to kiss each other, he added in his dry, humorous way, "What a pity they cannot have little ones!"

I frequently heard, in his later days, Braham, the great English tenor, who flourished before Sims Reeves' time, and who is still famous as the composer of the "Death of Nelson" and other well-known songs. In connection with him, many humorous stories are told. One good joke is related which serves to show how much his voice was appreciated by his brother musicians.

During a rehearsal, Braham said to the conductor, T. Cooke :

"Play here very piano, because, at this passage, for effect, I intend to drop my voice."

Tom Cooke immediately said :

"Do you ? Whereabouts will you drop it, as it is just the sort of voice I would like to pick up."

This Cooke was evidently quite a wit, for on another occasion, when Braham was again

rehearsing with his orchestra, the great tenor said :

“ I want a pause there.”

Cooke stopped the orchestra, and said :

“ But there is no sign of a pause in the orchestral parts.”

Braham had found, however, from previous performances, that this special passage always roused the audience to a burst of enthusiasm, so he replied :

“ No, I know, but I wait there for the applause.”

“ Oh, all right,” returned Cooke, and turning to the members of the orchestra, he said, “ Gentlemen, mark there a pause in your copies, that is where Mr. Braham waits for the applause.”

This was done, but at the evening performance there was instead a breathless silence as the audience sat entranced by the beautiful singing of the great tenor. For some time this continued, notwithstanding various signs from the vocalist to the conductor to proceed. At last, as Cooke remained with his stick poised in the air, Braham burst out quite audibly,

“ Why the devil don't you go on ?”

“ No, Mr. Braham,” replied the conductor equally loudly, “ we wait there for the applause.” Needless to say, amidst much laughter, the applause came.

Another example of Cooke's ready wit was when he had to appear as a witness in a trial in the Court of King's Bench in 1833, as to an alleged piracy of a certain musical work. When Cooke was put into the witness box, those who knew him anticipated something worth hearing.

"Now, sir, you say that these two melodies are the same and yet different," said an eminent counsel in his cross-examination; "what am I to infer from such a remark, Mr. Cooke?"

"No, what I really said was, that the notes in the two compositions were identical, but that the accent was different, caused by the time being different, one being in common time and one in triple time."

"What is accent in music?" the counsel said.

"My fee for giving music lessons is a guinea per lesson," replied Cooke, much to the edification of those in court.

"I do not ask for your terms for teaching, I want you to explain to his Lordship and the jury what is accent in music?" said the Counsel, who was getting somewhat angry. "Can it be seen?"

"No," was the answer.

"Can it be felt?"

"We musicians can feel it."

"Well, well, sir, will you be good enough to answer my question. I will say that I

am not a musician. Now, Mr. Cooke, give me your definition of musical accent."

"Very well," replied Cooke, "accent in music is a stress laid on a certain note, similar to that you might lay on a word in a sentence, which you might desire specially to emphasise. For instance, if I were to say, 'You are an ass,' the accent rests on 'ass;' but if I were to say, 'You are an ass,' the accent rests on you, sir; and I have no doubt that the gentlemen of the jury will agree with me in this."

After which the now perfectly angry Counsel told Mr. Cooke that he might stand down.

Some of the orchestral players of the middle of last century had very peculiar views on ensemble playing. I remember on one occasion, when I was conducting a performance of "Creation" at a little place called Allerton, near Bradford, I had given instructions to the doorkeeper of the room in which the concert was given, that, on the beginning of the oratorio, the door was to be closed, and any late comer not to be admitted.

This was followed out by the man in charge even to the exclusion of one of my violin players, who had to come from a neighbouring village, and, for some reason or other, had mistimed his appearance. I learned afterwards that the following conversation took

place between him and the janitor who would not admit him :—

“It is no use,” he said, “they have been playing for some time, and my orders from Mr. Haddock are to admit no one.”

“They have not got much past t’chaos yet,” replied the violin player, “and every one knows that’s nowt. Only let me in, and, as I am a very fast player, I’ll overtake them all long before they get to t’marvellous work.”

Even the prospect of this display of virtuosity, however, did not prevail.

When I was a little boy, I used to visit our relations in the Thirsk district, and would frequently amuse the neighbouring people, who were mostly farmers, with tunes played on my small fiddle. On one occasion, I remember playing “The Sailor’s Hornpipe” for a number of visitors in the huge kitchen of the farmhouse in which I was staying. This seemed so to please one huge farmer, that he slapped his leg with a sounding smack of his big hand, and said :

“Bless me, little un, but it’s grand. T’ first haaf hour as I have to spare I’ll learn to play t’fiddle.”

In this book of recollections I have frequently had to allude to Mr. and Mrs. Wood, who were very famous vocalists in the middle of last century. A story of one

of their successful visits to America was related to me by Mr. Wood. This was during their visit to Philadelphia in 1840, when Mrs. Wood was one of the living "Queens of Song." A certain parsimonious, but wealthy couple, wished to have the *éclat* of the presence of the celebrated prima donna at one of their big house gatherings. Mrs. Wood at first declined, but, being pressed, at last consented to join the party.

When the guests had assembled, and several musical items had been presented, the hostess begged Mrs. Wood to sing something, as the company would be so delighted to hear her. Mrs. Wood, however, begged to be excused, which seemed to create, not merely disappointment, but astonishment. At length the hostess said :

"What? not sing, Mrs. Wood! Why, it was for this I invited you, and I told all my guests that you were coming!"

"Oh, I did not know this," replied the great singer; "that alters the case entirely. As you invited me professionally, I shall sing with great pleasure."

"Oh, you good creature, I thought you would do as I wished," said the gratified hostess. Neither she nor her husband, however, was quite so gratified next day, when Mr. Wood presented them with a bill for 200 dollars for his wife's professional services, a sum which they had to pay.

When I purchased the "Emperor" Straduarius violin, the passing into my possession of such a celebrated instrument was largely commented on in the journals of the day. The London "Punch" remarked that they imagined I must have made a mistake in the style of instrument I had bought. Instead of a "Violin of Strad" they thought that the "Harp of Erin" (? Herring) would have been more appropriate to Mr. "Haddock."

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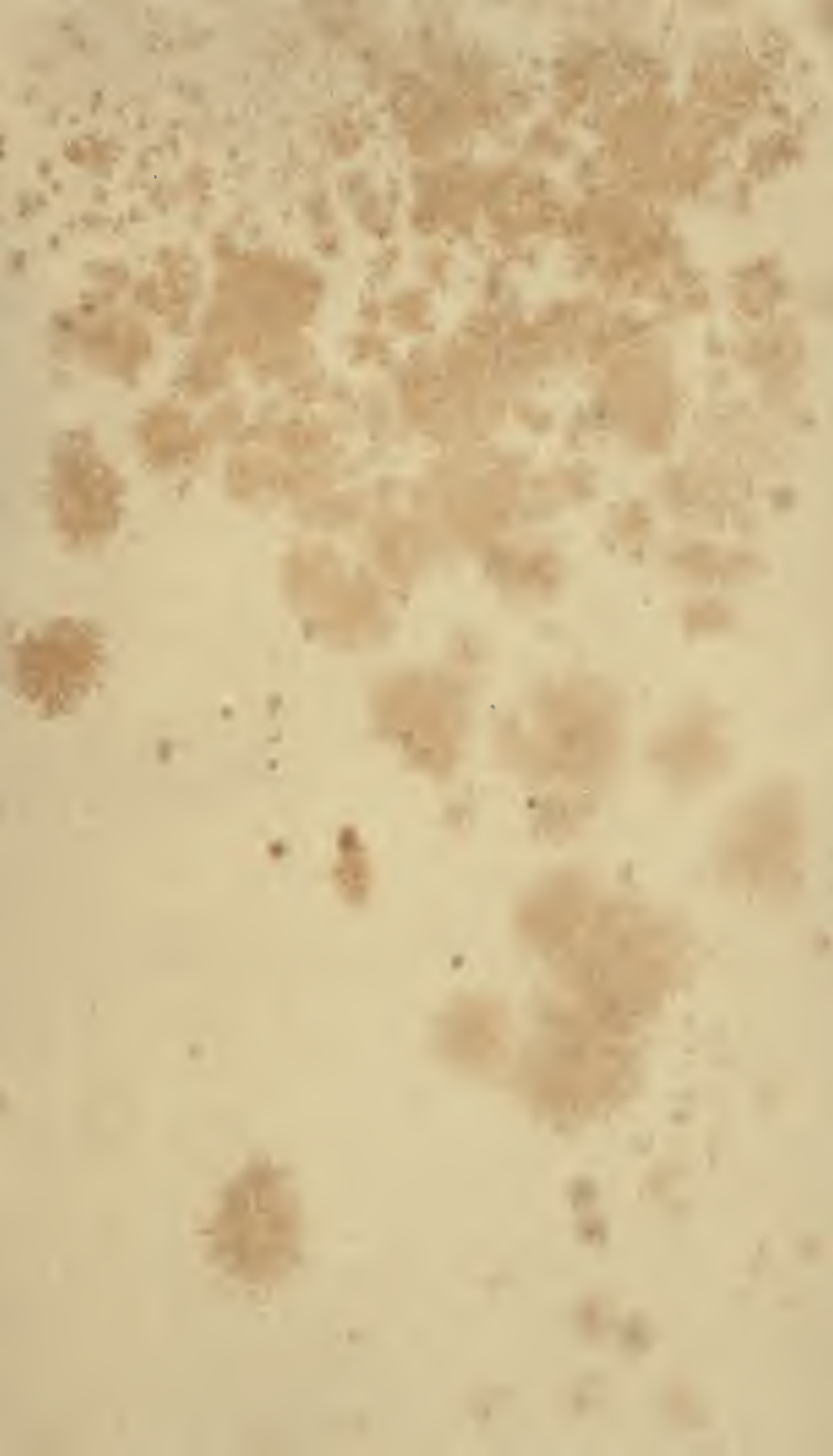
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